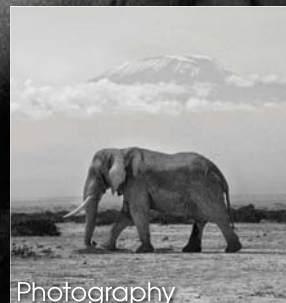


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EDITOR'S LETTER



© Eddie Ephraums

Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com

Some of the most interesting times in the photography office are when we down tools and talk, argue, brainstorm, banter and generally throw ideas around. Inevitably the outcome is a new train of thought that leads to an idea that comes to fruition – as something.

The collective thought process is one of the most creative ways to come up with ideas – and this can pretty well apply to anything. In terms of photography, working with other like-minded people whose goals might not be the same but whose passion and interest are shared, can be so productive. We don't always have to agree with one another – debate and exchange are important ways to find out what you really think – but to open up ideas and to talk them through can be stimulating and inspiring – and can lead to new approaches and experimentation in our work.

Trying something new can be uncomfortable,

but it can be exciting. It might not work first time but given enough focus, and a bit of practice, it might produce something interesting. Whether it's having a go at 3D printing (more of this in later issues) or trying out an alternative process, it doesn't matter as long as it excites you, and, more importantly, if you work in conjunction with other people.

Photography can be such a solitary occupation (and there's nothing wrong with that) but there is a chance that we become insular, with no new injection of ideas – we reside in a too safe world. If we stick with what we know too rigidly we're in danger of going stale – and that's when the energy and life go out of things.

If we're brave enough to open ourselves up, to expose ourselves to new ideas, we're already half way there – we don't need to chase everything but now and then something someone else says might fire our imagination and a spark will catch.

Try it.

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PINBOARD

GOLD MEDAL

Congratulations to James Torr whose image won gold at his local camera club's International Projected Image competition. The picture was taken during the recent B+W reader workshop at the Natural History Museum.

Turn to page 48 to find out more.

© Kasia Wozniak



PICK OF THE PICS

We overheard B+W's gifted designer Toby Haigh say this picture (above) was one of his favourites from the issue. It reminds us a little of Leonardo da Vinci's drawing *Vitruvian Man*. The photograph is part of Kasia Wozniak's wet plate collodion series *Reba Maybury*. Read more on page 24 about her fascinating way of working. kasiaw.com

© James Torr



© Jon Burtoft



© Mark Pearson



COVER IMAGE

Mark Pearson's powerful group portrait taken during a trip to Pakistan makes this month's front cover. Turn to page 8 to read more about the remarkable stories he has to share.

markpearson.co.uk

A POLAROID OF POLPERRO

Jon Burtoft's picture of the Cornish coast caught our attention this month. The image was taken on a Polaroid Land Model 250 camera with Fuji FP100C peel apart film.

[@JBurtoft](https://twitter.com/JBurtoft)

HOW TO SUBMIT

Photocopies of this form are acceptable. Please tick which category you are submitting pictures to:

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☐ LAST FRAME
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When burning your CD, create two folders: one containing high-res Tiffs or Jpegs (300dpi to about A4), the other containing low-res Jpegs (72dpi to about 20cm on the longest side). Images must be Mac-compatible. Please write your name and contact details on the CD or include this in a text file. Print submissions should be a maximum of 12x16in and must not be sent in tubes. We are currently unable to receive submissions online.

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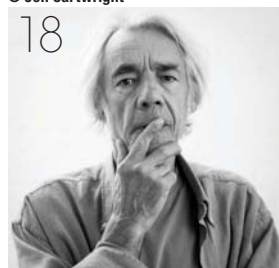
© Kasia Wozniak



© Marc Riboud



© Jon Cartwright



© Brad Temkin



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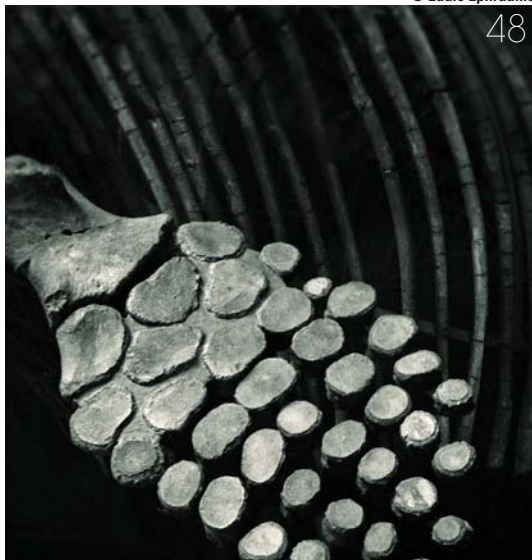
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Win a framed print
with your best image

NEWS

NEWSROOM

News from the black & white world. Edited by Mark Bentley. markbe@thegmcgroup.com

© Zanele Muholi. Courtesy of Stevenson, Cape Town and Johannesburg.



Kekeletso Khena, Green Market Square Cape Town, from the series Faces and Phases, 2012, by Zanele Muholi.

UP FOR BIG PRIZE

The shortlist has been announced for the Deutsche Börse Photography Prize 2015.

On the shortlist are Nikolai Bakharev, Zanele Muholi, Viviane Sassen, Mikhael Subotzky and Patrick Waterhouse. Pictures by the photographers will be exhibited at the Photographers' Gallery in London from 17 April to 7 June before moving to the Museum of Modern Art in Frankfurt from 20 June to 20 September.

The winner of the £30,000 award will be announced at a ceremony at the Photographers' Gallery on 28 May.

► thephotographersgallery.org.uk

TAKING FLIGHT

Up and coming photographer Catherine Sim has been named RHS Young Photographer of the Year for her black & white picture of a crow in flight. Catherine, from Glasgow, wins £500 to spend on the Wex Photographic website.

► rhs.org.uk



Crow in Flight by Catherine Sim.
© Catherine Sim

HIGH CONTRAST

A black & white picture by landscape photographer Peter Lik has sold for a claimed \$6.5 million. The photograph, *Phantom*, was taken in Antelope Canyon in Arizona. The private buyer preferred not to be identified.

► lik.com

What are the accepted standards of manipulation in photojournalism?

That was one of the questions behind a new report commissioned by the World Press Photo Academy. Presenting the report, Dr David Campbell said, 'There was such a clear consensus on the two main issues, namely that material changes to images were prohibited, and that processing should be 'minor' rather than 'extreme'.'

► worldpressphoto.org

Black & white film pre-sets are among the additions to Exposure 7, the new software by Alienskin. Pre-sets for Kodak BW400CN, Ilford XP2 Super 400 and Kodak T-Max 400 are available, as well as several colour films. The software offers non-destructive Raw file editing.

► alienskin.com

Somerset House in London is the venue for a new international photography fair. Up to 70 photography galleries will be showing pictures at Photo London, which runs from 21 to 24 May. The fair also includes exhibitions, screenings, seminars and symposia.

► photolondon.org

William Daniels has been awarded the fourth annual Tim Hetherington Grant. The 20,000 euro grant is a joint initiative by World Press Photo and Human Rights Watch, with the support of the parents of Tim Hetherington, the photojournalist killed in Libya in 2011.

► worldpressphoto.org

Angus Fraser has won the Bar Tur Photobook Award. His prize is a £20,000 publishing deal with Trolley Books. Four runners-up receive £1,000 each towards their photobook project.

► barturphotobookaward.org.uk



Newhaven Fishermen 1844, a salted paper print from the forthcoming Salt and Silver exhibition at Tate Britain.

© Wilson Centre for Photography

GROWING INTEREST

Tate has quadrupled its photography collection since 2010.

The gallery has acquired work by more than 160 photographers from around the world. Almost 3,000 photographs have joined Tate's collection and more than 1,000 more have been promised as gifts.

Highlights include pictures by Nobuyoshi Araki, Harry Callahan, Miyako Ishiuchi, Don McCullin and Daido Moriyama, plus pictures of London from the 1880s to the 2000s.

Tate director Nicholas Serota said: 'Photography is a key medium of the modern era, and its importance is greater today than ever before.'

The big increase reflects the growing role of photography in art and visual culture and follows the appointment in 2009 of Tate's first curator dedicated to photography.

► **Current and upcoming Tate exhibitions include *Conflict, Time, Photography* at Tate Modern until 15 March, *The Modern Lens: International Photography and the Tate Collection* at Tate St Ives until 10 May and *Salt and Silver: Early Photography 1840 – 1860* at Tate Britain from 25 February.**

NEW SERVICE

Theprintspace in London has launched an online print sales service to help professionals sell their photographs.

Thehub is designed to be a simple to use, social network-friendly website, allowing users to get their work out to a wider audience.

The team behind thehub take care of all management and administration tasks, including producing and packaging prints and posting and dealing with customer service questions. Proceeds from the sale, minus the base price of the print and a 10% handling fee, are paid to the photographer.

Stuart Waplington, founder and MD of theprintspace, said: 'Thehub is all about simplicity and usability for both the user and customer, so photographers can then get on with making more work.'

© Horst P. Horst, VOGUE Archive Collection, www.lumas.co.uk



The Women by Horst P Horst.

BACK IN FASHION

Limited edition prints by *Vogue* fashion photographers are now available.

The pictures by Horst P Horst, Erwin Blumenfeld, George Hoyningen-Huene and Arthur Elgort are part of the Lumas Vogue Collection. More than 30 works are available, including black & white and rare colour work by Horst.

► lumas.co.uk

© Timothy Allen/www.tpoty.com



Pilgrims walking up to Gosaikunda Lake at 14,370ft in the Himalaya.

Picture by Timothy Allen.

TOP OF THE WORLD

Pictures showcasing the best work in the Travel Photographer of the Year competition go on show in London this summer.

Photographers from more than 100 countries entered the contest. The overall winner was British photographer Philip Lee Harvey for his colour pictures of Namibia and Ethiopia. Among the black & white winners were Marsel van Oosten (Netherlands), Timothy Allen (UK) and Johnny Haglund (Norway).

The winners will be exhibited at the Royal Geographical Society in London from 24 July to 5 September, but you can see some of the B&W winners in next month's issue of *B+W Photography*.

► tpoty.com

© The Cecil Beaton Studio Archive at Sothebys



Audrey Hepburn in Rome by Cecil Beaton, 1960.

CELEBRATING AN ICON

Pictures of Audrey Hepburn by leading 20th century photographers will feature in a major exhibition at the National Portrait Gallery.

Classic photographs of the film star by Richard Avedon, Cecil Beaton, Angus McBean, Irving Penn and Norman Parkinson will be on display from 2 July to 18 October.



WORLD FIRST

Sony have released the world's first full-frame camera with optical 5-axis image stabilisation. The Sony A7 II sports a 24.3Mp sensor that moves along five axes to compensate for camera shake. It should allow users to shoot handheld in low light situations that previously needed a tripod. Price £1,500 (body only).

► sony.co.uk



BACK IN PRINT

One of the most influential books in photography has been republished. Henri Cartier-Bresson's *The Decisive Moment* was originally published in 1952 with a collage cover by Henri Matisse. The new edition, published by Steidl, is a facsimile of the original book and comes with an additional booklet containing an essay by Pompidou Centre curator Clément Chéroux.

► steidl.de



SMART MOVE

A new premium compact camera with smartphone technology has been given a limited release in the UK. The Panasonic DMC-CM1 has a 1in sensor, a Leica lens and uses the Android operating system.

► panasonic.co.uk

PAUL GALLAGHER

ICELAND



"Iceland is without doubt one of the best landscapes in the world for the black and white photographer and it is for this reason alone I travel there twice a year". Paul Gallagher

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NEWS

CONFLICT, TIME, PHOTOGRAPHY

Edited by Simon Baker and Shoair Mavlian

▣ Tate

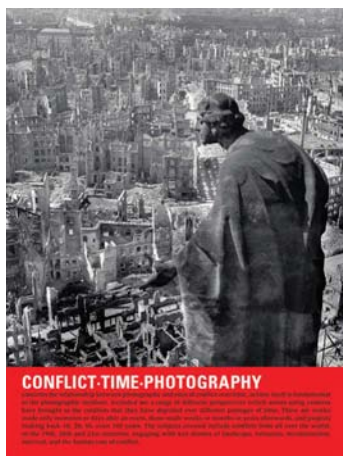
▣ Paperback, £24.99

The exhibition *Conflict, Time, Photography* is on at Tate Modern in London until 15 March but if you are not lucky enough to get to see it, this catalogue is a great substitute.

Edited by the curators, the book is as complex and comprehensive as the exhibition itself, moving through three distinct phases – moment later, months later and years later – tracing the aftermath of war through 150 years since the invention of photography. Grouped in this way, unforeseen juxtapositions appear – images shot in Vietnam 25 years after the fall of Saigon sit next to those taken in Nagasaki 25 years after the atomic bomb fell – creating links that are both thought-provoking and profoundly moving.

Like the exhibition, this book needs time to get to grips with but is worth the effort ten times over.

Elizabeth Roberts



ON THE SHELF



CONSTRUCTING WORLDS

Edited by Alona Pardo and Elias Redstone

▣ Prestel

▣ Hardback, £35

the buildings. It's about how people live within the structures they are given and how they adapt and incorporate them into their lives.

Elizabeth Roberts

'It is much more than a reference book of architectural photography for at its heart is the humanity behind the buildings.'

Published to showcase the work of Ishiuchi Miyako, the winner of the Hasselblad Award 2014, this beautifully produced book reveals in its pages images of skin, scars, clothes and objects relating to the human body.

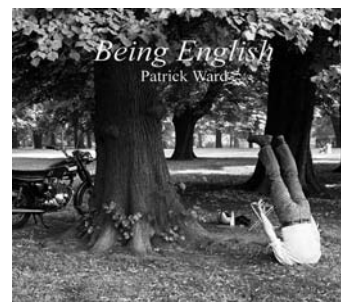
Strangely beautiful, the pictures are intimate and describe the lives of women through their clothes, their ephemera, their hands and feet, and their scars. The images work quietly on the viewer as a reminder of the fragility of life and the possibility of death.

For the past 25 years Ishiuchi Miyako has been working through these themes and ideas and the book presents aspects of her major series that include *Mother's*, *Hiroshima* and *Silken Dreams*. Accompanied by essays from Christopher Phillips and Lena Fritsch that give an in-depth analysis of the work, the book is a celebration of the artist's oeuvre and a fine example of the Hasselblad Award.

Elizabeth Roberts

Another catalogue from an excellent exhibition of the same name at the Barbican in London. The book, following the linear format of the exhibition, takes us from the early architectural photography of Berenice Abbot, Walker Evans and Julius Shulman right through to that of Hélène Binet and on to Nadav Kander and Iwan Baan – 18 extraordinary photographers in all, each with their own set of pictures and one-page biography.

The book is a pleasure to work your way through, its links clear and its chronology straightforward – but it is much more than a reference book of architectural photography for at its heart is the humanity behind



BEING ENGLISH

Patrick Ward

▣ The Bluecoat Press

▣ Hardback, £19.99

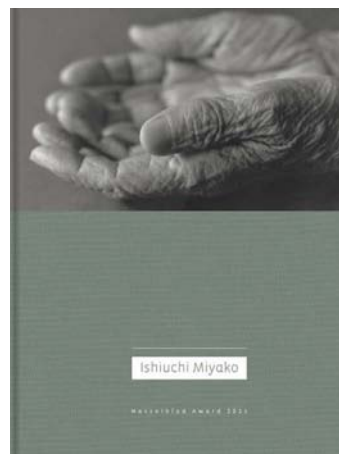
Photographing the English, with all their eccentricities and foibles, is not new – but the documentary style in which it is done, and the thought process behind it, is unique to each photographer. Here we have Patrick Ward's own individual take on it – warm, humorous and delightful.

Starting out in the 1960s in B&W, Ward's pictures take us through the English landscape from London to Yorkshire, from the Salvation Army and Teddy Boys to pigeon fancying, Punch and Judy, Eton and the May Ball at Cambridge. Eclectic, eccentric, funny and foolish, the protagonists offer themselves up to his camera with an innocence that is quite disarming.

By the 1990s Ward had switched to colour, his technical approach differing hugely, and inevitably, from his B&W work, but his documentary style remains the same. This division happens roughly half way through the book, dividing the pictures almost equally between B&W and colour, creating a good balance and an interesting juxtaposition.

This a strong body of work, produced over a long period of time and, as such, gives us a unique view of the history of the English. Ward's eye is not a harsh one – he laughs with his subjects not at them and we have a sense of his generosity and delight in humanity.

Elizabeth Roberts



ISHIUCHI MIYAKO

Edited by Dragana Vujanovic and Louise Wolthers

▣ Kehrer Verlag

▣ Hardback, 49.90 Euros





FEATURE

CAT ON A HOT TIN ROOF

When the Boxing Day tsunami hit in 2004, many people in the UK felt they wanted to help but few had the skills to be really useful. Photojournalist **Mark Pearson**, however, did. Elizabeth Roberts reports.

09
B+W

All images © Mark Pearson

PERALIYA, TELWATTA, SRI LANKA, 1 JANUARY 2005
On Boxing Day between 1,000 and 1,500 passengers were heading south from Colombo to Galle to celebrate the holiday. The tsunami wave struck the overcrowded train at a village called Peraliya. The train was thrown 200 metres into the jungle, killing around 1,700 passengers, and resulted in the greatest loss of life in train history.



KALUTARA, SRI LANKA, 1 JANUARY 2005

A mother and child stand outside their ruined home after the tsunami destroyed large swathes of the southwestern coastal area.

An army background, a training in photojournalism, a Leica M6 and a bag of film – it was all Mark Pearson needed to volunteer to help the victims of the 2004 Boxing Day tsunami. ‘When I was in the army I was a logistics specialist – I’m qualified to work in hostile climates and I have the skills you need to work in conflict zones,’ he explains. ‘To hear about something like this happening, I knew I had to get out there and help.’

In all, he spent several months in some of the most difficult terrain and dangerous hot spots – including territory held by the Tamil Tigers. ‘There were no foreigners there except me and some doctors from an aid organisation,’ he explains. ‘Most of the

place was destroyed and law and order were difficult. You had to get special permits – we went through about 14 military checkpoints. I got the permits because I was with the doctors, it was the only way. The organisation I was working for wasn’t really formed – they had no volunteers and had never sent anyone into the field before. There was no infrastructure, the power was down and buildings destroyed – and 31,000 people had died. Those who were left were deeply traumatised.’

He goes on to describe the complete devastation and the difficulty of getting aid through. ‘I was on the east coast and had spent four days in the jungle when I walked out on to a beach and saw eight British marines walking towards me. They were from a warship that was lying just off the

coast – the HMS Chatham – and were doing an assessment of the area. I had a shelter solution ashore (150 tents) and could do with their help. The marines phoned the captain, explained the situation and within 24 hours the captain had called the Foreign Secretary who gave him permission to help. ‘It became an international news story, but obviously I was just a ghost.’>

Opposite

BATTICALOA, SRI LANKA, 5 JANUARY 2005

Thousands of orphans had been accounted for by Unicef. Sugangas, who was eight years old, was orphaned after all her family were killed in Kattankudi. A portrait of a missing five year old boy hangs above her.

காணவில்லை



His Name is ANOJ Sri Ragon
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BATTICALOA HOSPITAL, SRI LANKA, 3 JANUARY 2005 **A young female survivor is treated in the hospital.**

Within days of his arrival he had documented the Queen of the Sea disaster – the biggest train crash in recorded history. ‘It was terrible,’ he says. ‘The people had been working in Colombo and were going back

to Galle to see their families over the holiday period when the tsunami hit. About 1,700 people died.’

Not only was there the obvious problem of getting aid in, but there was the added problem that a lot of the beach areas of the

east coast of Sri Lanka had been mined during the civil war and when the tsunami hit, it shifted a lot of the beach, washing hundreds of thousands of mines inland, with nobody knowing where they were.

Mark had set himself the task of documenting what was happening and that, inevitably, meant photographing the people to which this terrible event had happened. ‘In the first three or four days people don’t even see you standing in front of them, it’s like you are invisible because they have gone through so much shock. They just don’t know what’s going on around them,’ he explains. ‘But when the shock wears off that’s when it can become difficult, that’s when people get angry and frustrated.’

After three months travelling around Indonesia, Sumatra and Sri Lanka, organising aid and help for the thousands >



BATTICALOA, SRI LANKA, 8 JANUARY 2005
Chinese light T-72A antipersonnel mines left after the two-decade civil war were washed up and spread by the surge of water from the tsunami.

Opposite top
EAST COAST, SRI LANKA, 8 JANUARY 2005
At least 90,000 houses were destroyed along the coasts.

Opposite bottom
ULLE, SRI LANKA, 12 JANUARY 2005
A young boy watches as his mother is being buried.



◀ of victims – homeless, injured and grieving – Mark returned to the UK. ‘By the time I got home I had no idea where I was,’ he comments. ‘I didn’t even recognise my own house.’

But it was the beginning of a 10-year project as both a disaster response contractor and a photographer. ‘I took every deployment I could – 85 deployments all around the world, in every continent and every disaster,’ he says. ‘I was contracted to give advice on logistics and support as to how to get aid in to conflict zones where charities couldn’t send in volunteers or staff members – the Middle East, Gaza, Lebanon, Pakistan, Afghanistan – when Osama bin Laden was killed I said I wouldn’t go back there, it was too dangerous.’

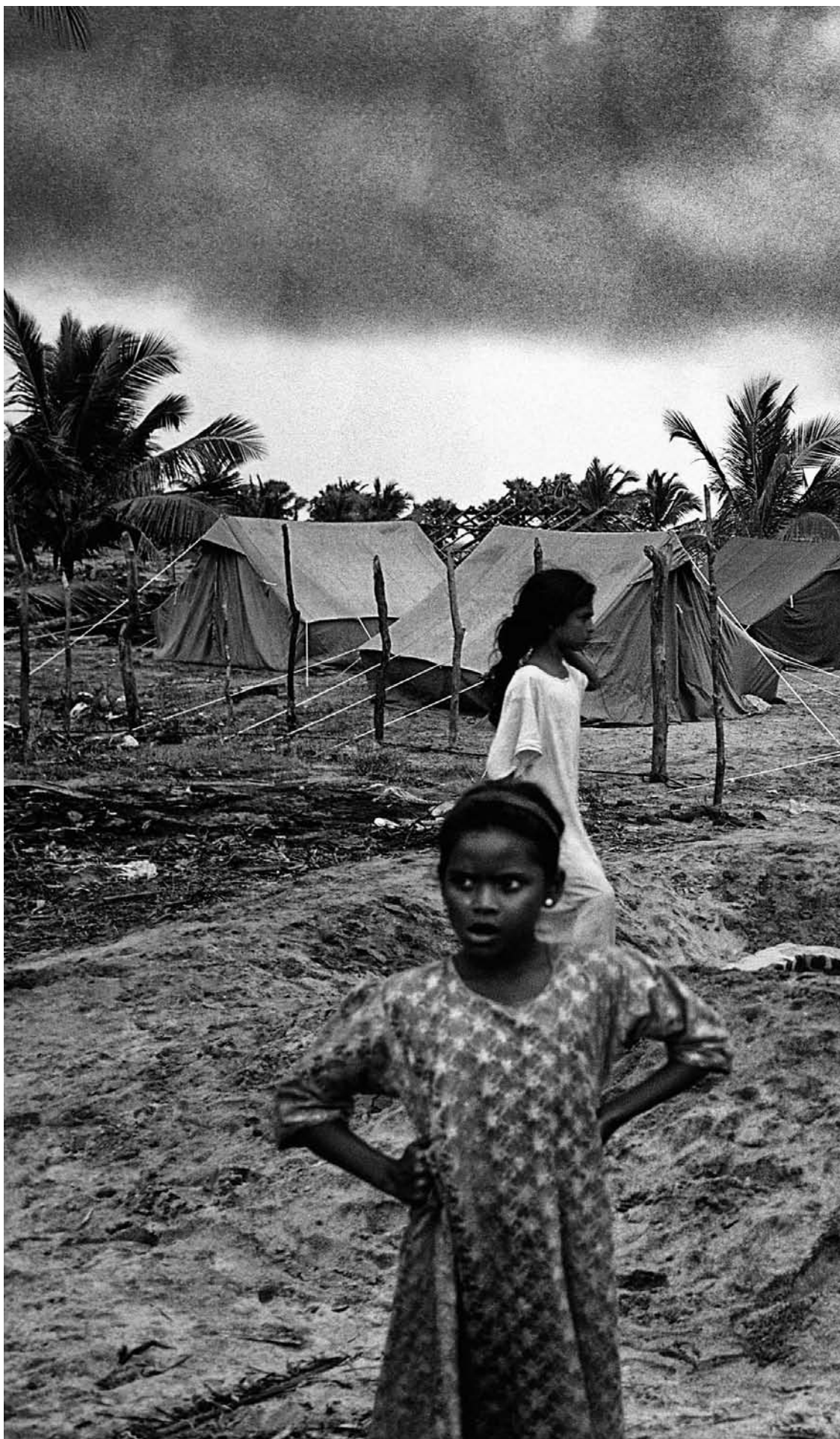
The work, wherever it was, was clearly very dangerous and the situations volatile, but Mark is a survivor. ‘I was like a cat on a hot tin roof, bouncing from one hot spot to the next.’ But, finally, in 2012 he decided to quit when an earthquake hit the Iranian-Turkish border and the hotel he and volunteers were staying in, collapsed. ‘I didn’t want to find myself under a pile of rubble. You can see enough, document enough.’

Now, back with his wife and children in their home in Cornwall, Mark is setting out on a new venture. He has, over the years, amassed a vast archive of material from some of the most terrible crises and conflicts in the world that have occurred in the last 10 years. He has plans for a book, a film, maybe an exhibition – but it’s difficult to see him settling down to a quiet lifestyle. ‘I think >

‘There was no infrastructure, the power was down and buildings destroyed – and 31,000 people had died. Those who were left were deeply traumatised.’

BATTICALOA, SRI LANKA, 25 JANUARY 2005

At least one million people were made homeless after the tsunami, and there were at least 500 displacement camps along the east coast, housing survivors.







BATTICALOA, SRI LANKA, 20 JANUARY 2005 **Women and children wait for medical treatment.**

◀ living a safe existence is dangerous. That scares me more than the dangers I've faced. I'm attracted to places that are volatile. If you go to a country where they have a good sense of law and order, Haiti for instance, you know there will still be law and order amongst total chaos. People don't cross the line; anarchy doesn't break out. But in America it's different – how ironic that

'I didn't want to find myself under a pile of rubble. You can see enough, document enough.'

you have a superpower like America and when Hurricane Katrina struck they had to enforce martial law and you couldn't walk the streets at night – in Port-au-Prince it

wasn't like that, there was no looting.'

Committed, fearless and compassionate, Mark Pearson is not someone who takes life lying down. What he has done over the past 10 years has helped many thousands of people worldwide. But now, as his focus of attention shifts, it is unlikely that he will be any less forceful or courageous. And what he does do, will be worth looking out for.



BANDA ACEH, INDONESIA, 1 FEBRUARY 2005
Members of the Indonesian Red Cross evacuation team remove a body from the city centre.



SUMATRA, INDONESIA, 6 FEBRUARY 2005
Wave heights of 15m hit along the entire 100km stretch of coast from Kreung Sabe to the north west tip of the island.



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Jersey was Germany's "Fortress Island" during World War Two and the German fortifications formed part of Hitler's "Atlantic Wall". We have intimate knowledge of the best places to shoot these astonishing WW2 structures in amongst beautiful landscapes. With private access to restored bunker complexes, you'll end up with some very unique images. Workshop runs in May 2015. Limited number of places.



BRITTANY LIGHTHOUSES

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IN THE FRAME

If you would like an exhibition to be included in our listing, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance. International listings are on the app edition of the magazine.



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49 Dorset Street, W1U

▶ atlasgallery.com

BEETLES AND HUXLEY

28 January to 21 February

Michael Kenna: France

The mystery and romance of France, captured by one of the best contemporary landscape photographers.

3-5 Swallow Street, W1B

▶ beetlesandhuxley.com

DANIEL BLAU

16 January to 13 February

Jing Jin City and Miracle Village

Two photo projects about communities and social spaces by Andi Schmied and Sofia Valiente.

51 Hoxton Square, N1

▶ danielblau.com

GRIMALDI GAVIN

16 January to 28 February

Florilegia

Group exhibition featuring flowers and plants.

27 Albemarle Street, W1S

▶ grimaldigavin.com

HAMILTONS GALLERY

To 30 January

Murray Fredericks:

Recent Work

Mesmerising landscapes by Australian photographer.

13 Carlos Place, W1K

▶ hamiltonsgallery.com

HORNIMAN MUSEUM AND GARDENS

To 8 March

Revisiting Romania:

Portraits from London

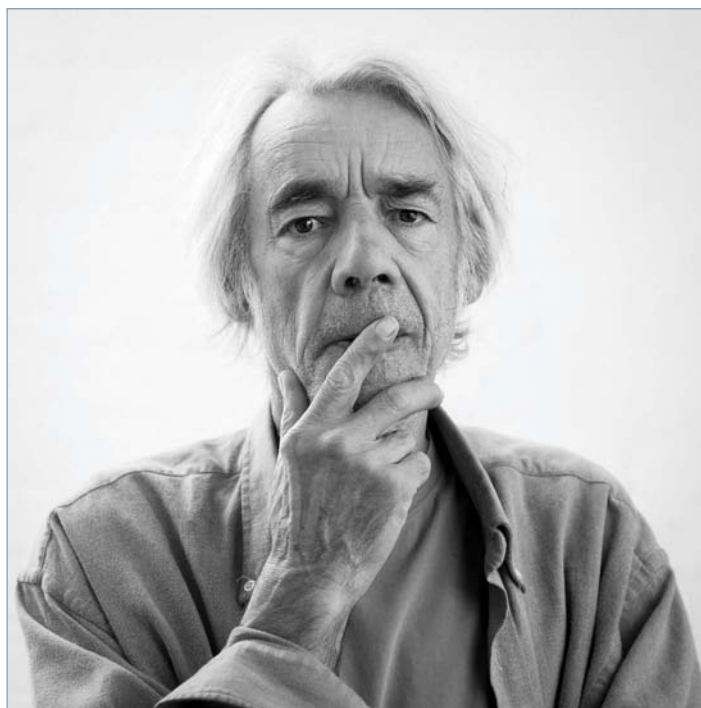
Colour portraits of contemporary Romanians living and working in the capital city.

100 London Road, SE23

▶ horniman.ac.uk

LITTLE BLACK GALLERY

To 10 March



Roger Lloyd-Pack by Jon Cartwright.

© Jon Cartwright

TAYLOR WESSING PORTRAIT PRIZE

To 22 February

Celebrating the best in contemporary portrait photography.

NATIONAL PORTRAIT GALLERY

St Martin's Place, London WC2H ▶ npg.org.uk

Darlene & Me

Norwegian photographer Anja Niemi's imaginative colour series.

10 February to 10 March

White Heat 25

Bob Carlos Clarke's pictures of chef Marco Pierre White, shown to celebrate the 25th anniversary of his classic cookbook *White Heat*.

13A Park Walk, SW10

▶ thelittleblackgallery.com

MEAD CARNEY FINE ART

16 January to 14 February

Hugh Arnold:

Agua Nacida

Large-scale nudes shot underwater in Fiji and Gozo.

45 Dover Street, W1S

▶ meadcarney.com

MEDIA SPACE

To 1 March

Drawn by Light:

Treasures from the RPS

More than 200 pictures from the acclaimed collection, ranging from Fox Talbot to Martin Parr.

See page 20.

Exhibition Road, SW7

▶ sciencemuseum.org.uk

MICHAEL HOPPEN GALLERY

To 23 January

The Last Cosmology

First UK solo show of Japanese photographer Kikuji Kawada's work.

To 28 February

Guy Bourdin: Legs

Pictures of a road trip from London to Brighton by the French photographer.

3 Jubilee Place, SW3

▶ michaelhoppengallery.com

MUSEUM OF COMEDY

To 31 March

Tommy Cooper

John Claridge's B&W portraits

of the late comedian.

Bloomsbury Way, WC1A

▶ museumofcomedy.com

MUSEUM OF LONDON

To 1 March

He Wasn't an Easy Gentleman to Describe

Wet plate collodion prints inspired by Sherlock Holmes. See page 24.

150 London Wall, EC2Y

▶ museumoflondon.org.uk

NATIONAL PORTRAIT GALLERY

To 21 June

Snowdon:

A Life in View

Portraits of stars ranging from Laurence Olivier to David Bowie.

St Martin's Place, WC2H

▶ npg.org.uk

NATURAL HISTORY MUSEUM

To 30 August

Wildlife Photographer of the Year

Successful photos, including the overall winning B&W image, from the big competition.

Cromwell Road, SW7

▶ nhm.ac.uk

PHOTOFUSION

To 30 January

Salon/14

Annual photography show by members of Photofusion.

6 February to 20 March

Jon Baker

Pictures exploring the theme of masculinity.

17A Electric Lane, SW9

▶ photofusion.org

PHOTOGRAPHERS' GALLERY

6 February to 6 April

Charlotte Dumas:

Anima and the Widest Prairies

Compelling images of horses by the Dutch photographer.

6 February to 6 April

Human Rights Human Wrongs

More than 250 reportage prints from the Black Star Collective.

To 28 January

Penelope Umbrico

Pictures by the award-winning New York artist.

16-18 Ramillies Street, W1F

▶ thephotographersgallery.org.uk

QUEEN'S GALLERY

To 22 February

Cairo to Constantinople: Early Photographs of the Middle East

Photographer Francis Bedford accompanied the future King Edward VII in a fascinating tour in 1862.

Buckingham Palace SW1A

► royalcollection.org.uk

ROYAL OBSERVATORY

To 22 February

Astronomy Photographer of the Year

Spectacular photographs of the cosmos.

Greenwich, SE10

► rmg.co.uk

SOMERSET HOUSE

To 25 January

Wounded:

The Legacy of War

Bryan Adams' compelling portraits of wounded British soldiers.

To 15 March

Guy Bourdin:

Image Maker

Largest ever exhibition by the influential

French photographer.

Strand, WC2R

► somersethouse.org.uk

TATE BRITAIN

To 12 April

Poor Man's Picture Gallery

Rare collection of Victorian stereographic photographs.

25 February to 7 June

Salt and Silver:

Early Photography 1840-1860

First exhibition devoted to salted paper prints, featuring some of the world's rarest and best images.

Millbank, SW1P

► tate.org.uk

TATE MODERN

To 15 March

Conflict, Time, Photography

Exhibition exploring the relationship between photography and sites of conflict over time.

Bankside, SE1

► tate.org.uk

WAPPING PROJECT BANKSIDE

23 January to 28 February

Abbas Kowsari

Political, witty pictures reflecting on life in modern Iran.

37 Dover Street, W1S

► thewappingprojectbankside.com

WATERLOO STATION

To 31 January

Landscape Photographer of the Year 2014

Winning images from this year's competition at one of London's busiest train stations.

Mezzanine level, SE1

► take-a-view.co.uk

MIDLANDS

SCHOOL OF MUSEUM STUDIES

To 13 February

100 Stories of Migration

Exploring the ways in which migration can affect us.

19 University Road, Leicester

► sle.ac.uk

NORTH

INTERNATIONAL SLAVERY MUSEUM

To 7 June

Brutal Exposure: The Congo

Pictures from the early 1900s in a campaign for human rights.

Albert Dock, Liverpool

► liverpoolmuseums.org.uk

NATIONAL MEDIA MUSEUM

To 5 February

Joan Fontcuberta:



Dancers resting on the rooftop of the SKD Theatre.

Asakusa, Tokyo.

© Takeyoshi Tanuma

METAMORPHOSIS OF JAPAN AFTER THE WAR

To 26 April

Around 100 B&W prints by post-war Japanese photographers including Shomei Tomatsu, Eikoh Hosoe and Ken Domon.

OPEN EYE GALLERY

19 Mann Island, Liverpool

► openeye.org.uk



Big Sky, West Mersea by Colin Westgate.

© Colin Westgate

IMAGES OF EAST ANGLIA

To 22 February

B&W prints of the surrounding area by members of the Suffolk Monochrome Group.

BOAT HOUSE GALLERY

Bridge Cottage, Flatford, East Bergholt, Suffolk

► suffolkmonochrome.co.uk

Stranger than Fiction

Major retrospective of Catalan photographer's imaginative work.

Little Horton Lane, Bradford

► nationalmediamuseum.org.uk

WALKER ART GALLERY

To 15 February

The Gang: Photographs by Catherine Opie

Featuring 25 portraits of people belonging to the LGBT community.

13 February to 7 June

Only in England: Photographs by Tony Ray-Jones and Martin Parr

More than 100 pictures recording English customs and identity.

William Brown Street, Liverpool

► liverpoolmuseums.org.uk

SOUTH

ART AND DESIGN GALLERY

To 31 January

The Home Front

Melanie Friend's colour pictures explore the civilian experience of war.

University of Hertfordshire, Hertford

► herts.ac.uk

ASHDOWN GALLERY

To 31 March

Weald

David Higgs' platinum prints from his project on the Sussex Weald.

Ashdown Forest Centre, East Sussex

► milesfromhere.co.uk

DE LA WARR PAVILION

14 February to 19 April

Hairstyles and Headdresses

Pictures by JD Okhai Ojeikere, one of Africa's most important photographers.

Marina, Bexhill-on-Sea, East Sussex

► dlwp.com

WEST

BRISTOL MUSEUM & ART GALLERY

To 22 February

Wildlife Photographer of the Year

Winning images from the competition.

Queens Road, Bristol

► bristolmuseums.org.uk

TATE ST IVES

To 10 May

The Modern Lens: International Photography and the Tate Collection

Pioneering work from around the world. Porthmeor Beach, St Ives, Cornwall

► tate.org.uk

SCOTLAND

STILLS

To 25 January

Shot at Dawn

Chloe Dewe Mathews' poignant images.

23 Cockburn Street, Edinburgh

► stills.org

OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

BENRUBI GALLERY

To 21 March

Stratographs

Beautiful colour pictures by photojournalist-turned-landscape photographer Simon Norfolk.

41 East 57th Street, New York

▣ benrubigallery.com

HASTED KRAEUTLER

To 28 February

Erwin Olaf: Waiting

Major retrospective plus the unveiling of photographer's new series *Waiting*.

537 West 24 Street, New York

▣ hastedkraeutler.com

NAILYA ALEXANDER GALLERY

To 28 February

Solarised

Exhibition of solarisation prints.

41 East 57th Street, 10022, New York

▣ nailyaalexandergallery.com

ROBERT MANN GALLERY

To 21 March

Paulette Tavormina Bodegon

Classic still life scenes in colour.

525 West 26th Street, New York

▣ robertmann.com

SEAN KELLY GALLERY

To 14 March

Songbook

B&W pictures documenting community life in America.

475 10th Avenue, New York

▣ skny.com

SOUTHEAST MUSEUM OF PHOTOGRAPHY

To 15 February

Sea of Dreams

Pictures from Judith Fox's 14-year photographic exploration of one small stretch of the seashore.

1200 West International Speedway Boulevard, Florida

▣ smponline.org

AUSTRALIA

AUSTRALIAN CENTRE FOR PHOTOGRAPHY

To 22 March

Christian Thompson

Artist's imaginative colour self-portraits.

To 22 March

Dear Sylvia



Apollonia Londo, *British Vogue*, 1971

© Arthur Elgort

ITALY

THE BIG PICTURE

6 February to 6 April

Beautiful set of images by American fashion photographer Arthur Elgort.

GALLERIA CARLA SOZZANI

Corso Como 10, Milan ▣ galleriacarlasozzani.org

Images inspired by the poet Sylvia Plath. 257 Oxford Street, Paddington
▣ acp.org.au

CANADA

NATIONAL GALLERY OF CANADA

To 1 March

Taking It All In: The Photographic Panorama and Canadian Cities

Historical panoramic photographs used to promote Canadian towns and cities.

380 Sussex Drive, Ottawa

▣ gallery.ca

FRANCE

HÔTEL DE VILLE

To 28 March

Paris Magnum

Around 150 photos depicting France's iconic capital city by Magnum's most distinguished photographers.

5 Rue Lobau, 75004 Paris

▣ paris.fr

JEU DE PAUME

To 31 May

Nicolas Muller: Traces of Exile

Around 100 B&W images by the Hungarian photographer.

Chateau de Tours

▣ jeudepaume.org

LA GALERIE DE L'INSTANT

To 25 February

Inoubliable Marilyn

Show dedicated to monochrome photographs of Marilyn Monroe.

46 rue de Poitou, Paris

▣ lagaleriedelinstant.com

GERMANY

GALERIE HILTAWSKY

To 21 February

Kate Moss: The Icon

Pictures of the supermodel.

Tucholskystrasse 41, Berlin

▣ hiltawsky.com

HELMUT NEWTON FOUNDATION

To 17 May

Helmut Newton:

Permanent Loan Selection

Around 200 photographs by the acclaimed photographer.

Jebensstrasse 2, Berlin

▣ helmutnewton.com

STADTISCHE GALERIE

To 15 February

Retrospective

Master photographer Michael Kenna's most enigmatic B&W works.
58636 Iserlohn, Öffnungszeiten
► michaelkenna.net

HOLLAND

FOAM PHOTOGRAPHY MUSEUM

To 11 March

Araki

Major solo show of Japanese photographer's images.
Keizersgracht 609, Amsterdam
► foam.org

HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

To 8 March

Dancing Light Let it Move You...

Photographs that explore the power of dance.

Keizersgracht 401, Amsterdam

► huismarseille.nl

NEDERLANDS FOTOMUSEUM

To 31 December 2016

The Darkroom: Extraordinary Stories from the History of Dutch Photography

Exhibition brings more than 185 years of Dutch photography to life.

Willhelminakade 332, Rotterdam

► nederlandsfotomuseum.nl

MOROCCO

MARRAKECH MUSEUM FOR PHOTOGRAPHY AND VISUAL ARTS

To 30 April

Berenice Abbott

Retrospective of photographer's most influential work.

To 30 April



Circus, Budapest, 19 May 1920

© André Kertész

MOROCCO

ANDRÉ KERTÉSZ

To 30 April

Pictures by the acclaimed B&W photographer.

MARRAKECH MUSEUM FOR PHOTOGRAPHY AND VISUAL ARTS

El Badii Palace, Marrakech ► mmpva.org



Belgium #35, Theofil hanging on staircase, Pojottenland, 2004

© Stephan Vanfleteren

GERMANY

BELGICUM

23 January to 17 April

A selection of moving B&W pictures by Belgian-based photographer Stephan Vanfleteren.

GALERIE HILANEH VON KORIES

Belziger Strasse 35, Berlin ► galeriehilanehvonkories.de

Eve Arnold

Magnum photographer's key works will be on display.

El Badii Palace, Marrakech

► mmpva.org

RUSSIA

MULTIMEDIA ART MUSEUM MOSCOW

To 1 February

Julia Margaret Cameron

Approximately 110 photographs by the Victorian photographer, plus diary excerpts and letters.

16 Ostozhenka Street, Moscow

► mamm-mdf.ru

SPAIN

FUNDACIÓN MAPFRE

26 February to 3 May

Garry Winogrand

Delightful B&W pictures by the acclaimed American photographer.

Salle Bárbara Braganza 13, Madrid

► exposicionesmapfrearte.com

SWEDEN

FOTOGRAFISKA

To 15 February

In Full Light

Major retrospective of Herb Ritts' sensuous fashion and portrait images. Popular photographs are exhibited alongside never seen before works.

Stagsgårdshamnen 22, Stockholm

► fotografiska.eu

SWITZERLAND

BIRGIT FILZMAIER

To 27 February

Around the World #2

Michael Kenna's beautiful landscape pictures taken from all over the world. Viewing is by appointment only.

Ilgenstrasse 8, Zurich

► filzmaier.ch

Send your exhibition details to
anna.evans@thegmcgroup.com

All images courtesy of
The Royal Photographic
Society Collection, National
Media Museum, Bradford

EXHIBITION OF THE MONTH

Known as the world's oldest photographic society, the **RPS** has an extensive collection of prints, camera equipment and other ephemera dating back to 1853. This winter Media Space celebrates its diversity and significance. Anna Bonita Evans reports.

Media Space, one of London's largest galleries devoted to photography, has done it once again. *Drawn by Light*, its third major show, is sure to impress, inform and inspire visitors with a display of prints from the Royal Photographic Society Collection. With pictures by Ansel Adams, Martin Parr, Angus McBean, Steve McCurry, Don McCullin and Alvin Langdon Coburn, to name just a few, the exhibition reveals the stories behind some of the most famous photographers and their photographs.

Embracing the many different

ways of seeing that photography represents, *Drawn by Light* includes images from a range of genres. From landscape to journalism, architecture to portraiture and nudes to still life, all are presented here. Adding another layer of interest is the ephemera and photographic equipment displayed in glass cabinets throughout the three exhibition rooms.

More intriguing still is the broad spectrum of darkroom processes, including

daguerreotypes, salt prints, heliographs and platinum palladium prints. When surveying the diverse set, it's fascinating to see how each printing process influences your interpretation of a particular subject. Divided into three rooms, with the first titled Continuity and Change, the second A Period of Optimism and Progress, and the third Personal Vision, *Drawn by Light* takes over the gallery's main 525 square foot exhibition space.

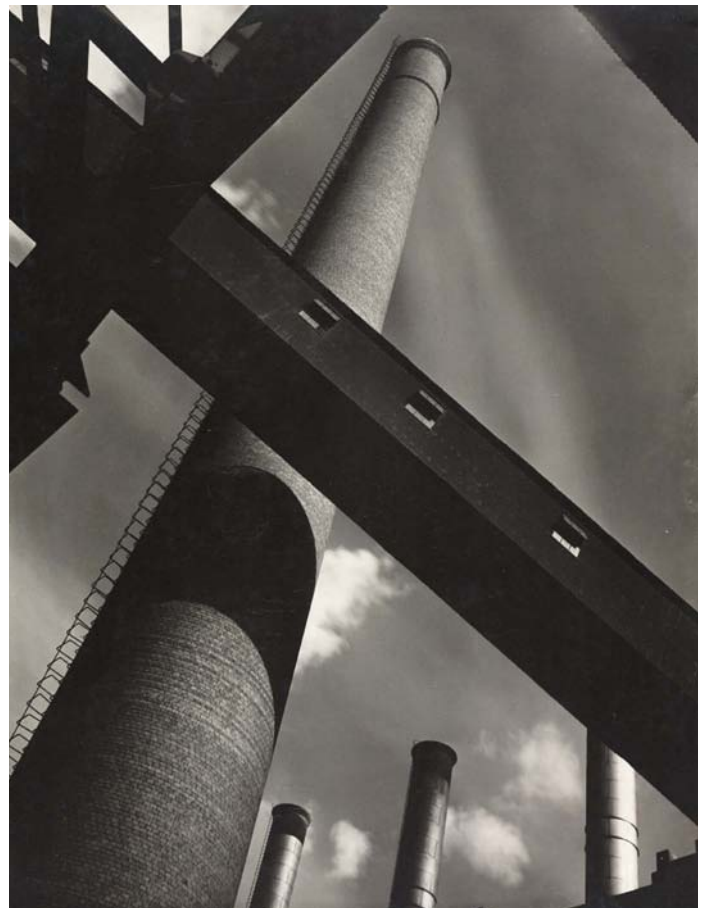
'Immersing oneself in the depth of this collection is like diving for pearls – it's an exciting adventure to bring to light the highlights and the hidden treasures.'

Photography was still a relatively young medium when the RPS formed in 1853, with the first photograph taken roughly 20 years before. Attracting key figures such as Henry Fox Talbot and Alfred Stieglitz, the first group of RPS members became pioneers in exploring photography's potential and paved the way for others to experiment and explore. With an aim to promote the art and science of photography, the society is now the UK's largest photography organisation with one of the most comprehensive collection of prints in the world.

Since its inception the RPS has gathered more than 250,000 images, 8,000 items of



Audrey Hepburn, 1950 © Angus McBean



Chimney, circa 1934 © Noel Griggs



Moonrise, Hernandez, New Mexico, 1941 © Ansel Adams Publishing Rights Trust

photographic equipment and 31,000 books, periodicals and documents. It was Prince Albert who suggested to the society that it collect photographs to record the rapid technical progress of photography. The collection continues to expand today under the management of the National Media Museum with acquisitions of work by present members.

Fortunate enough to have complete access to the collection, when asked what it was like to select just a few items from an archive of such epic scale, co-curator and *B+W* contributor Colin Harding said: 'Working with this collection is daunting but it is also an incredible privilege. It reveals how photography has fundamentally shaped our perception of the world.' Claude W Sui, head of the Forum of

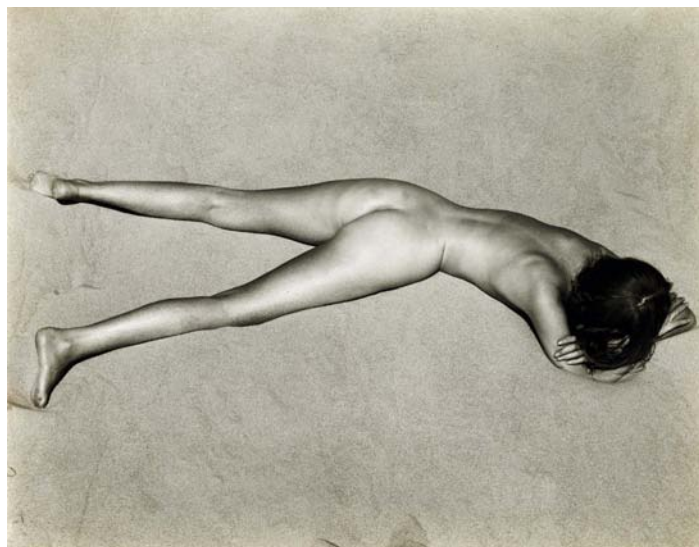
International Photography of the Reiss-Engelhorn Museen, who collaborated with Colin for the show, added: 'Immersing oneself in the depth of this collection is like diving for pearls – it's

an exciting adventure to bring to light the highlights and the hidden treasures.'

Illustrating photography's enduring richness and variety over its significant history, this

remarkable show is a revealing look back at the defining works to have come out of the medium. Combining recognised images with some less well known work, *Drawn by Light* offers new pictures for us to take in as well as explore familiar images in a different context.

The exhibition is presented in collaboration with the Reiss-Engelhorn-Museen, Mannheim, Germany, where the show will go on display in 2017.



Nude on Sand, Oceano, California, 1936 © Edward Weston

**DRAWN BY LIGHT:
THE ROYAL
PHOTOGRAPHIC
SOCIETY COLLECTION**

**runs until 1 March at Media Space,
Science Museum, London;
[sciencemuseum.org.uk/
drawnbylight](http://sciencemuseum.org.uk/drawnbylight)**

AMERICAN CONNECTION

The pictures of **Brad Temkin** document the human impact on the landscape. He talks to Susan Burnstine about mortality, the influence of Minor White and the power of man-made objects in the landscape.

For much of his esteemed career, Chicago based photographer Brad Temkin has been creating remarkable images that document the human impact on the contemporary landscape. His photographs repeatedly stand out from the crowd as he fuses subtle humour with random, yet astute observations of human existence in a consistently refreshing manner.

During the early 1970s Temkin's love for music led him to photography after he began shooting concerts and notables in the industry for record companies and publications. He attributes his early successes to sheer luck and being in the right place at the right time.

In 1973, Temkin attended an exhibition of Minor White's work with his high school senior class, which subsequently became a great source of inspiration for his work in the future. He recalls, 'His pictures made me realise that photographs could be moments in time that resonated a personal journey, and at its best, had the ability to simultaneously combine fact and fiction. That was pretty much it for me!'



As a young photographer, Temkin confesses his images had no sense of people, but after about 10 years it began to change. 'I realised I wasn't the centre of the universe, but was part of the

universe.' He says, 'I learned I loved people – for better or worse.'

Temkin has shot both black & white and colour film proficiently and equally as well throughout his career. In 2000 he began to

concentrate on a body of colour work dealing with people's private gardens. He examined people's possessions, and how they adorn the private space. The objects became portraits of the





owners, and the gardens were their sanctuary. In 2005 *Private Places: Photographs of Chicago Gardens* was published by Center for American Places.

Concurrently, he was making black & white pictures of man-made, decaying objects left in the landscape, and in 2005 Temkin travelled to Iceland to be on press for the printing of his book.

On a side trip to Denmark, he shot an image of a jetty (*Relics XVII*), which became a favourite. 'My first impression of the image,' he says, 'was like seeing Robert Smithson's *Spiral Jetty* and I was hit by the poetry that existed here unintentionally since I photographed this form and put it into a new context. This began to happen regularly and I saw pictures as large monumental man-made forms; kind of like land art. Man-u-ments! They

were humorous and beautiful. I wanted the viewer to ask: "What the hell is that?" and "Why?"

Temkin shot the images for *Relics* in Iceland, British Columbia, Denmark, Ireland, Mississippi and several other locations, all of which he describes as 'timeless and placeless,' which he says is a key reason why he titles his images minimally using just Roman numerals.

He explains, 'My concept for *Relics* comes out of my own thoughts about mortality, and how when we are gone, the world continues. What remains defines us. I like to think that my pictures draw poetic attention to the beauty that already exists in the landscape, and how what we leave behind can change its meaning.'

Temkin's primary camera is a 4x5 Arca-Swiss field camera, but now and then he will still shoot with his Deardorff, although he prefers the Arca as it's lighter and more precise.

He shoots with T-Max 100, uses T-Max RS developer and scans his negatives on a Scanview 5000 drum scanner. He still enjoys printing his images in silver gelatin, but for the most part he prints digital inkjets as he finds the controls for dodging, burning and colour correction to be superior.

Temkin's much-anticipated second book, *Rooftop: Second Nature*, will be published by Radius Books in September 2015. This is a collection of colour images of rooftop gardens which symbolise the allure of nature in the face of urban sprawl.

▣ bradtemkin.com

EXHIBITIONS USA

AKRON

AKRON ART MUSEUM

Until 26 April

Christopher Pekoc: Hand Made

▣ akronartmuseum.org

ATLANTA

HIGH MUSEUM OF ART

Until 7 June

Gordon Parks: Segregation Story

▣ high.org

BUFFALO

BURCHFIELD PENNEY

ART CENTER

Until 29 March

David Moog: When the Self is Not

▣ burchfieldpenney.org

CHICAGO

ART INSTITUTE OF CHICAGO

Until 12 April

James Welling: Diary of Elizabeth and James Dixon, 1840-41/

Connecticut Landscapes, 1977-86

▣ artic.edu

DETROIT

DETROIT INSTITUTE OF ARTS

Until 17 May

Corine Vermeulen: Photographs from the Detroit Walk-In Portrait Studio

▣ dia.org

LOS ANGELES

GETTY MUSEUM

Until 22 March

Josef Koudelka: Nationality Doubtful

▣ getty.edu

LOS ANGELES COUNTY

MUSEUM OF ART

Until 22 March

Larry Sultan: Here and Home

▣ lacma.org

NEW YORK CITY

NEW YORK HISTORICAL SOCIETY

Until 22 February

Annie Leibovitz: Pilgrimage

▣ nyhistory.org

PORTLAND

BLUE SKY GALLERY

Until 28 February

Rebecca Norris Webb: My Dakota

▣ blueskygallery.org

THE ROAD TO DAMASCUS

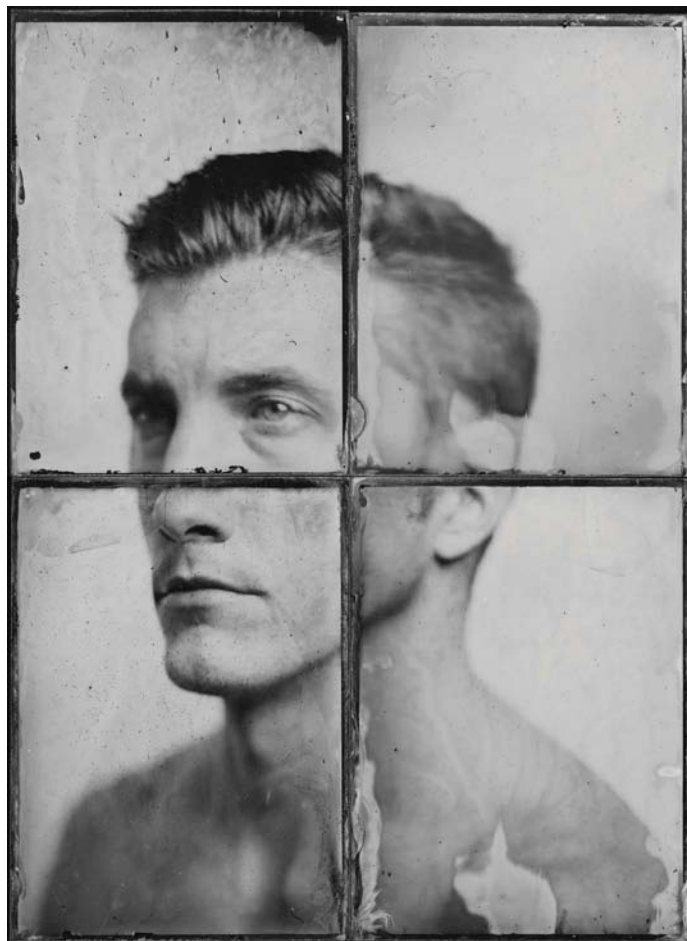
Discovering the wet collodion process was the beginning of a journey that took **Kasia Wozniak** down a 120 year old road which led to the contemporary London fashion scene.

Steve Pill reports on a remarkable new talent.

All images © Kasia Wozniak



From the series *Kiko Kostadinov*.



From the series *Iconography*.

The Museum of London's new Sherlock Holmes exhibition, *'...he wasn't an easy gentleman to describe,'* bills Sir Arthur Conan Doyle's fictional detective as 'the man who never lived and will never die'. The clever phrase is testament to the enduring popularity of Baker Street's most famous non-resident and yet also reveals the conundrum that faces an artist commissioned to tackle his legacy.

Almost 120 years since first appearing in print, Sherlock's pipe-and-deerstalker outfit is so engrained in the public consciousness that it leaves very little room for invention. However, when the museum approached South London based photographer Kasia Wozniak to produce a parallel collection of images inspired by Holmes, she decided to

be bold. 'The initial idea was not to "create" Sherlock at all,' she says, brightly. 'We wanted something that said we are passed that time but we can still get inspired by that time.'

Growing up on the outskirts of Warsaw in Poland, Kasia's family had owned a book of Sherlock's stories complete with Sidney Paget's famous illustrations, so she was well versed in his fictional style. Nevertheless, she settled upon the novel idea of highlighting lines from the original Conan Doyle stories that either described clothing or style in some way, and set about matching them to a series of garments made by contemporary London menswear designers.

'I worked very closely with a stylist called John Williams who helped me on that,' she explains. 'What was really important was to find designers who had just graduated, as well

as established designers. We found designers from the University of the Arts, Central St Martins and London College of Fashion. We wanted to bring them all together and it had to be somehow connected to London.'

Kasia has described the selections elsewhere as 'a wardrobe suitable for living and lounging in the large city' and, collected together in the photographs that make up *'...he wasn't an easy gentleman to describe,'* they certainly make for one of the more eccentric homages to Sherlock Holmes, not least thanks to the distinctive look of Oliver Cookson, her model throughout.

Perhaps what makes the images most striking, however, is the young artist's technique of choice: wet-plate collodion >





From the series *Jocks & Nerds*.





From ...he wasn't an easy gentleman to describe.



From ...he wasn't an easy gentleman to describe.

photography. For so long considered an outmoded and unnecessarily complex process, it has recently undergone a resurgence in popularity here in the UK, as young photographers such as Sebastian Edge and Rosie Welsh have done much to stretch the medium's boundaries of possibility. Kasia's own Iconography series features headshots created with four separate wet plates, while it was her distinctive fashion portraits for *Jocks & Nerds* magazine that first caught the attention of the Museum of London.

Kasia first discovered wet-plate collodion in 2011, when she came across Lyle Rexer's book *Photography's Antiquarian Avant Garde*. She was in the final year of her BA in Fashion Photography at the University of the Arts at the time and yearning for an alternative to digital imagery. 'I'd always spent a lot of time in the darkroom anyway and I felt that I was missing something much more tangible about photography, so I decided to teach myself wet-plate collodion.'

This began by reading a series of 19th century manuals in the British Library's permanent collection, while London photography store Silverprint put her in touch with Seán MacKenna, one of the few leading proponents of wet-plate collodion in the UK at the time. 'We met for a cup of tea and a chat,' says Kasia. 'He saw

the plates I did and it was really nice to talk – there was no one else really in London at that time who I could contact and ask about it. I went into other photography shops and people said, 'Don't start it, there's no point – you're going to get tired of it!' But when people say things like that to me, it really just motivates me to prove it's not true.'

The young Polish photographer credits MacKenna's advice with helping her to grasp this inconsistent technique quite quickly without many mistakes. She has since built up a little black book of chemical suppliers across the country and no longer even views collodion as a vintage process.

'It's a very strange thing because this process can take the viewer back almost 200 years,' she says. 'But I think as soon as you become connected with wet plate, you view the photographs from a totally different perspective. They become everyday photographs – when you look at them every day, you lose that perception of "looking at your grandfather's photographs".'

'For me, the most important part of the wet plate process was the fact that I could be engaged with it from the first moment of making the chemistry right through to creating the photograph itself. That was the biggest part of the appeal for me from the

start – as well as taking the photograph and choosing the subject, I've also really involved the manual parts of the process.'

Given the temperamental nature of wet plate chemistry, Kasia has become very regimented in her approach. The collodion is UV light sensitive so although the photographs are monochrome, the colours don't always turn out true to life. 'Yellow comes out brown and blue will often come out white,' she explains. 'That's why people with blue eyes often come out with very ghostly, almost disappearing eyes.'

If Kasia is working with a stylist she likes them to develop an understanding of this aspect of the technique in particular. To aid them further, she even creates moodboards and drawings so they can visualise a potential composition before it has been committed to a plate.

'I always know what I want to achieve,' she says, firmly. 'It's just a case of visualising that before you start. I try to establish a good relationship with my subjects and I try to get as much from them as I can in that moment – and that moment can be quite a long one, sometimes 40 or 50 seconds.'

She laughs at the thought but, as her fledgling career continues to develop, it is moments such as these that are proving to be well worth the wait.



From the series *Reba Maybury*.



From the series *Jocks & Nerds*.

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PHOTO PROJECT WINNER

All images
© Marek Charytonowicz

Marek Charytonowicz from Croatia is this month's winner with his *House on the Hill*, a beautifully conceived photo-story of a half-abandoned house with a history. Marek wins a £100 voucher from Hahnemühle. Turn to page 64 to discover this month's project.



'The house was built in 1898, at least that's what the inscription above the doorway indicates. Since then it has witnessed births and deaths, war and peace, pain and happiness – life on a small Croatian island. And although people walking its stairs have changed, the house has stayed the same. Time seems to have stopped here, or at least slowed down to an almost imperceptible pace.'





All images © Marc Riboud





FEATURE

Outskirts of Tokyo, 1958. 'The Japanese take advantage of long train rides to get some rest.'

41
B+W

A TASTE FOR FREEDOM

For **Marc Riboud**, photography and travel have been inextricably mixed, both a lifetime passion and a source of inspiration. His impressive body of work takes us to all corners of the world but remains, essentially, human. Joe Staines reports. ›



Photography Fair 150 kilometres from Tokyo.

Marc Riboud got his first camera in 1937 when his father, a French First World War veteran, bought himself a Leica and passed on his old

Vest Pocket Kodak to his son as a 14th birthday present. A lifetime passion for photography was kindled, as Riboud later explained: 'The camera stirred my imagination...it had witnessed the mud and

the courage, the suffering and the absurdity of the trenches.' The Second World War interrupted any thoughts about a future career, and Riboud – now in his early twenties – joined the Resistance, experiencing brutal fighting in the mountains of Vercors. Post-war, a life in engineering seemed to beckon: three years of study at the École Centrale in his home town of Lyon was followed by several years working as a factory engineer. It was during a week's holiday taking photographs, including covering a local drama festival, that he finally decided to turn professional. After a trip to New York he moved to Paris in 1952.

In Paris Riboud was fortunate enough to come into contact with two of the founders of the newly established Magnum photo agency, Robert Capa and Henri Cartier-Bresson. He joined the agency himself in 1953, the same year that his famous photograph *Painter on the Eiffel Tower* was accepted by *Life* magazine. On Capa's advice Riboud went off to England for a year 'to meet the girls and learn English,' but apparently failed to do either. He did manage to get a *Picture Post* commission photographing in Leeds, although the pictures weren't used (despite their



Washington, DC, 1967. 'During a march on the Pentagon on October 21, 1967, to protest against the war in Vietnam, Jan Rose Kasmir presented a wonderful picture of peace-loving American youth.'



Yasnaya Polyana, USSR, 1960. 'This sad-eyed little schoolboy from Tolstoy's village will always be proud of the great Russian writer.'

excellence) and were published only recently.

On Capa's death in 1954 Cartier-Bresson took over the role of mentor, critiquing Riboud's work, handing out advice on politics, recommending books to read and museums to visit, and generally inspiring in his protégé a curiosity about cultures other than his own. It was partly from a desire to travel but also, perhaps, to assert his independence from the man he refers to as his 'salutary tyrant' that Riboud left France heading east in the old Land Rover of another Magnum founder, George Rodger. His initial destination was India but his journey was to take him through Turkey, Afghanistan and Iran, and later to China, Japan and Vietnam. His desire was, in his own words, to be 'free to linger wherever I wanted, master of my own rhythm, my stops, my itinerary. Free, truly free.'

In those days Asia was, from a western perspective, still largely unknown and mysterious territory. Then, as now, the Afghan/Pakistan border was a zone of conflict, in Turkey there were riots aimed at its Greek population, and India was experiencing its first decade of independence from Britain. But Riboud was not drawn to covering the major geo-political issues; he did not seek out violent action, despite

his own first-hand experiences of warfare. Instead his approach was more people-centred and cultural, looking at the way ordinary folk carry on with their lives – often in extraordinary circumstances –

and observing what happens when traditional ways of living collide with technological progress. This is especially true of his many trips to China, beginning with his first in 1956–57, which have seen him chronicle the >



'These Muscovites perhaps came to Red Square to honour the memories of Lenin and Stalin – six years after the latter's death, de-Stalinization had barely begun.'



France, 1953. 'This is not Poland, but France, where a student's pilgrimage to Chartres included an outdoor confessional on the grass. Priest and sinner respect the usual rules of anonymity.'

◀ startling transformation of that country. Even during the Vietnam war, when he was permitted to travel in both the north and the south of the country, his focus was not on the carnage but on the human capacity to adapt

and accommodate itself to conflict, and the emotional response to it.

Riboud's photographs suggest the sensibility of a poet and the curiosity of an anthropologist; it's his own emotional

responsiveness to the unpredictability of human behaviour that consistently shines through the work. Whether in his famous 1967 picture of Jan Rose Kasimir gently confronting the National Guard at a Washington anti-Vietnam War demo or his shot of steam billowing beneath the skyscrapers of a New York street, his capacity to be surprised by the world is repeatedly evident. In the introduction to *Marc Riboud: 60 Years of Photography* he puts it like this: 'I photograph the way a musician hums. Looking is like breathing. When luck comes my way and offers me a good picture, joy is surely at hand.'



New York, 1987. 'The steam is part of the city heating system, not smoke pollution.'

Opposite top
Nepal, 1956. 'In Kathmandu even jungle leaves are sometimes used as shelter from the monsoon rains.'

Opposite below
Congo, 1961. 'I take the time to snap a self-portrait at Leopoldville airport, during a reception for US Assistant Secretary of State Mennen Williams.'

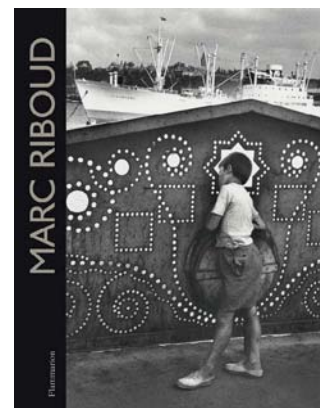




Paris, 1953. 'While painting the Eiffel Tower, this fellow – nicknamed Zazou – was perfectly relaxed. But I felt dizzy and had to close my eyes every time he leaned over to dip his brush in the paint can.'

WITNESS AT A CROSSROADS:
PHOTOGRAPHER MARC
RIBOUD IN ASIA

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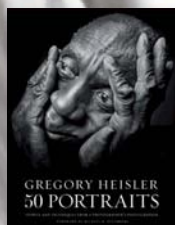


Marc Riboud: 60 Years of Photography,
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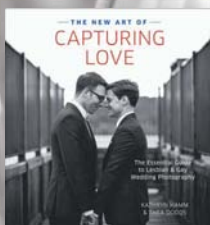
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'Riboud's photographs suggest the sensibility of a poet and the curiosity of an anthropologist.'

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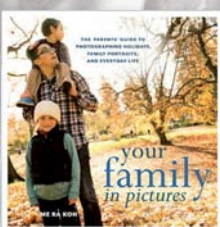
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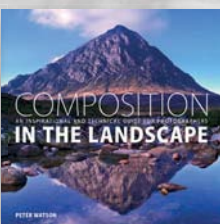
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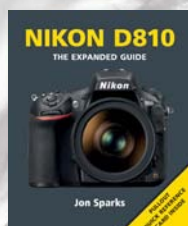
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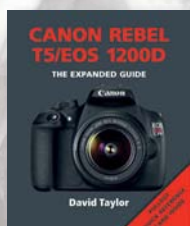
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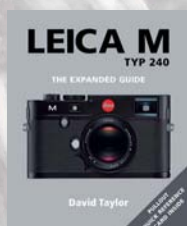
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A rare opportunity to spend a day photographing in London's superb Natural History Museum was what we offered four lucky B+W readers. It turned out to be a day that was unique and very rewarding...

Where else could we decide to meet in the Natural History Museum but under the great *Diplodocus* in the entrance hall? Our workshop leader for the day was B+W contributor Eddie Ephraums, who explained that while the museum was a great photographic location, there was so much to choose from that it would be a good idea for our four participants, Meredith, James, Bill and Hugh, just to walk around for half an hour without taking any pictures. The intention was to get them into a photographic frame of mind and tuned in to what excited them most.

So, with cameras firmly in their bags they headed off into a sea of schoolchildren to consider what would inspire. Half an hour later we reconvened with stories of Guy the Gorilla, Charles Darwin, dinosaurs, fossils and, of course, the museum visitors themselves (always a source of interest).

A discussion ensued and Eddie gave some shooting tips. The brief was to produce a set of three images and, with just an hour and a half in which to do this, he suggested taking no more than 30 images from which to edit down. But he also introduced the idea of approaching the task with a certain sense of lightness – that our photographers should be open to a little self-doubt that would allow new ideas and approaches to be embraced. You only had to look at the hundreds of children in the museum to see how open they were to enjoying every minute of their visit, and this was perhaps a good model to follow. Enjoying the shooting stage, without feeling the pressure of self-editing, was paramount.

He also mentioned that candid shots of

people (in which they could be recognised), however tempting, were not ideal as we were on private property and would need model releases for publication. With this advice in mind, and cameras at the ready, our photographers disappeared into the crowd...

After a lunch of swapping stories, we settled down to some serious editing in one of the Natural History Museum's vast private rooms. The session revealed an extraordinary variety of work, reflecting each participant's very personal take on the museum. The aim was to pick three images

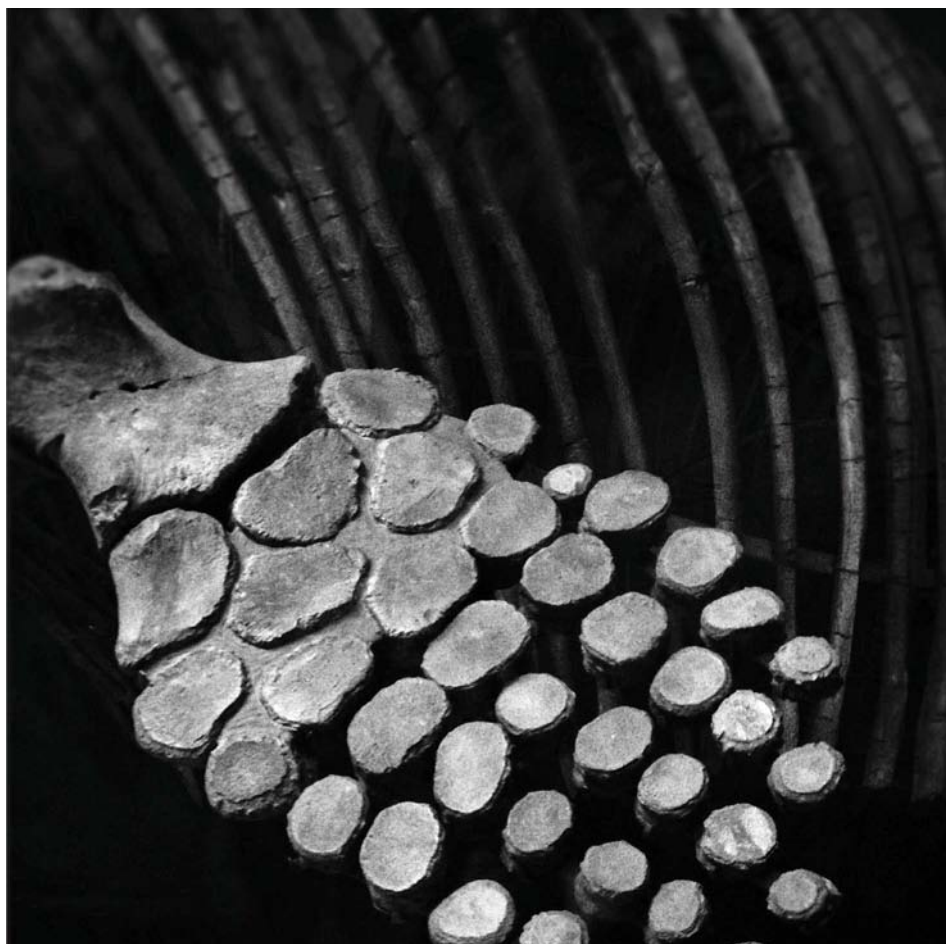
that best portrayed each photographer's view and to discuss why this was so.

Eddie commented that critiquing pictures can be the most informative part of a workshop, akin to holding a mirror up to the photographer: 'You want them to recognise themselves in what you are saying, but at the same time provide them with fresh insights into their photography, that will inspire them to new levels of achievement.'

As we parted at the end of the day, amid much enthusiasm and joviality, this certainly seemed the case.



© Eddie Ephraums



All reader workshop participant portraits © Eddie Ephraums

© Eddie Ephraums

NATURAL HISTORY MUSEUM

We would like to say a huge thank you to the Natural History Museum in London for hosting our workshop and sharing their wonderful exhibits with us for the day.

Entry to the museum is free although there is a charge for some exhibitions. Opening times are 10am to 5.50pm Monday to Sunday except 24-26 December. Natural History Museum, Cromwell Road, London SW7; 020 7942 5000 nhm.ac.uk



MEREDITH
WILSON

All images this page © Meredith Wilson

'You want them to recognise themselves in what you are saying, but at the same time provide them with fresh insights into their photography, that will inspire them to new levels of achievement.'

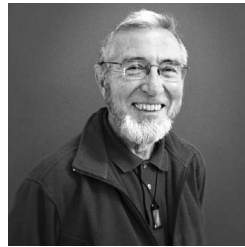




BILL
PALMER

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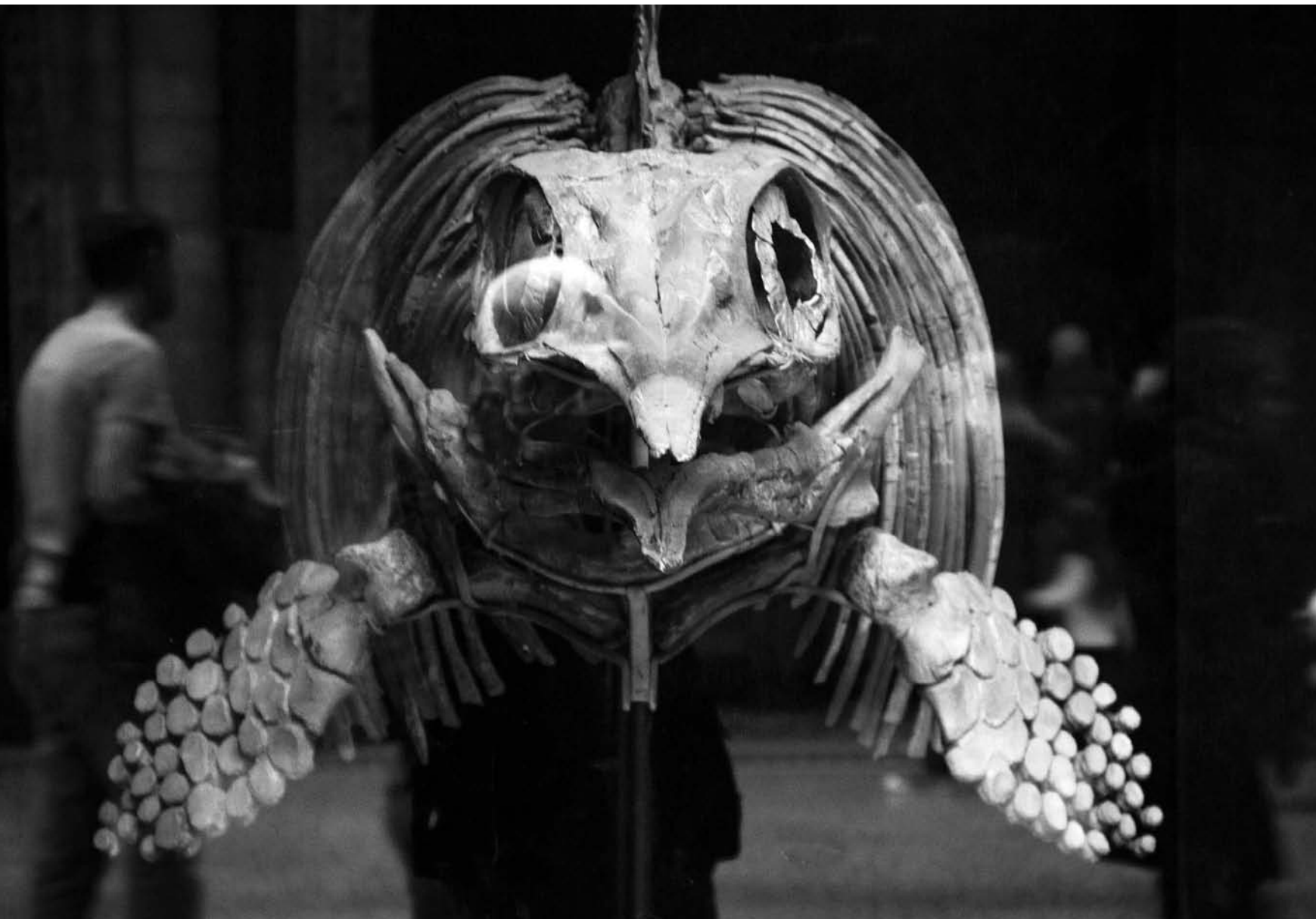




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INSPIRATION

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B&W FILM SERIES: 1

In the first of his new series on shooting with film, **Eddie Ephraums** reflects on the positive limitations of the process and how working with a human printer can make for a very creative relationship.



The great thing about using film is that I can't give a logical reason why I want to work with it again. Perhaps it's the way that having to pre-visualise the image makes me see, without actually showing me, what I've produced until long after the event. Or maybe it's the focusing effect of being limited to 36 exposures on a roll of 35mm, or

HAND AND CAT

The B&W darkroom printer Bill Rowlinson lived alone with his cat Esmé. They were inseparable. She had a cleft paw and by chance (or was it fate?) Bill was born with a second right hand thumb that was later removed. Like life, the uncertainty of working with film has a positive effect on creativity that the predictability of digital photography may not.

just one frame with each sheet of 10x8 film. Compare this to a 1000+ predictably exposed images on a standard 32Gb digital camera data card. How does previewing all those images

– seeing the results before they happen – engage my imagination in the way that film does?

Thinking about this, as film makes me do, I'm not convinced that digital photography has

made me a better photographer, although maybe the practice of filling up those 32Gb data cards has helped me become a better film photographer. So, has digital made me a better printer? Or does the relative ease of inkjet printing bypass a critical stage in the creative print making process? If so, what?

In the analogue, pre-digital days of film, many professional photographers worked with a

'Maybe what film offers, that I want to draw on again, are its limitations, that make film users more reliant on their individuality, to dig deep, to discover what each of us has to express – from within.'



printer – not an inkjet machine, but a skilled and highly experienced individual, who understood the photographer and the nature of their work, and how to get the best out of both. They acted as a very human interface through which the photographer, their ideas and their images, had to pass. And if a photographer printed for themselves, as many did, including myself, then it took

BILL SMOKING

The darkroom is a great place to explore emotions. For Bill, going down the stepladder to his cramped basement darkroom was a journey into the soul. Upstairs, looking out through his gloomy, nicotine stained net curtains, gave him another way of seeing.

years of continual practice – as it did for professional printers – to transcend technique. This prolonged period of learning was also a time for reflection and there is no better place to be with one's photography than in

a darkroom, waiting for the results to emerge from the developer. In contrast, we expect digital prints to look good from the outset, without having to give our images or the way we process them a second thought.

In my early days with film, I spent a lot of time with a B&W printer who was something of a mentor to me. His name was Bill Rowlinson. He was a one-off, renowned for his cantankerous nature, but also for the sensitivity of his printing. He had led a turbulent life, affected by personal tragedy, and in my view he spent his latter years channelling his emotions into printing for others. And perhaps >



DARKROOM TAP

I was allowed down into Bill's darkroom just once. I wasn't sure what to expect, although I knew it wouldn't be conventional. I was surprised by how derelict it was. Every darkroom I've ever worked in or visited has had a character all of its own. The same for the people who printed in them.

◀ this is where my re-connection with film lies. Maybe what film offers, that I want to draw on again, are its limitations, that make film users more reliant on their individuality, to dig deep, to discover what each of us has to express – from within. On a

practical level, yes, film is harder to use and darkroom printing is more time consuming, but this has its rewards. We can claim the results are of our own making. Can the same be said of digital photography? There's only one way to find out.

All these images were shot on Ilford Delta 3200. For the rest of the series I will be using modern T-grain Ilford Delta 400 roll film, for its speed and fine grain, and Foma 10x8in, ISO 200, sheet film, for its traditional, long tonal range emulsion. Both will be developed in Prescysol EF developer, perfect for producing detailed negatives that are equally well suited for scanning. Prescysol is unique for its staining effect, but more on that later.

For information on Foma, visit fomafoto.co.uk. It is available from silverprint.co.uk. Prescysol is produced by Peter Hogan and is available from monochromephotography.com.



THE GOOD STUFF

There was a genuine sense of alchemy to Bill's darkroom work. His tiny kitchen served as a secondary darkroom for toning and post-processing prints, where chemicals sat on shelves next to foodstuffs. He washed his prints in the bathroom. It all seemed to contribute to the creative mix.



Photo: Eddie Ephraums

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SHADOWPLAY

All pictures © Lee Frost

Whether used as an element in an image, or as the main subject, shadows can add great impact and atmosphere to a picture. **Lee Frost** looks at spotting their potential and capturing them in camera.



Shadows are formed whenever an object comes between a light source and a surface. The most common one we see is our own shadow – it follows us everywhere when the sun's shining and often gets in the way when we're using a wideangle lens! But shadows are formed by pretty much everything, be it natural or man-made, big or small, and they have great power in photography, not only to reveal texture and form and add a sense of depth, but also to evoke mood. Shadows can even become the subject, rather than just a shady image of it.

Outdoors, shadows are created by the power of the sun. When it's out in full force, they're crisp and dark. When it's obscured by clouds the light is softer, and so are any shadows formed, to the point that when the sun is totally hidden behind cloud and the sky becomes one big, diffuse light source, shadows cease to exist because there's

CIENFUEGOS, CUBA

I was checking out of my hotel when I noticed this shadow pattern being cast by an ornate iron window grille. I filled the frame to make the most of the pattern but also wanted to show what was creating it.

*Canon EOS 5D MKIII with 24-70mm lens,
1/200sec at f/11, ISO 100*

no direction or power to the light. So, if you want strong shadows you also need strong light. That's rule number one.

The angle at which light strikes an object is also significant because it dictates the size, shape and density of the shadow. When the sun's low in the sky, as it is during early morning and late afternoon, shadows are long and thin because the angle between the sun and the surface on which the shadows are cast is acute. The shadows are also relatively weak because they're partially filled-in by

light reflecting from the sky overhead.

As the sun climbs higher in the sky, so the angle between it and the Earth increases and the light becomes more intense. Consequently, shadows become shorter and darker until, with the sun overhead at its zenith, both the light intensity and shadow density is at a maximum, but the shadows themselves are short.

If you want to capture shadows at their most interesting, the key is to be out shooting during the morning and afternoon rather than the middle of the day. Texture >

Opposite KOLMANSKOP, NAMIBIA

The afternoon sun was shining through each door on one side of this corridor while the walls between the doors cast their shadow to create a pattern of light and shade that led the eye down the corridor to the light at the end.

*Canon EOS 5D MKIII with 70-200mm lens,
25 seconds at f/32, ISO 200*



◀ and form are also enhanced when the sun's low and shadows are long, whereas with the sun high in the sky and shadows short, modelling is dramatically reduced and everything looks rather flat and featureless. That said, you can still take great shadow shots in the middle of the day in full sun if you choose the right subject.

Kee the sun on one side of the camera if you want shadows to rake across the scene, revealing texture and form, or shoot into the sun so they race towards the camera. Flare can be a problem when shooting into the sun as light will hit the front of the lens, but if it's controlled it can add interest to an image. To avoid flare, try hiding the sun behind a building or tree.

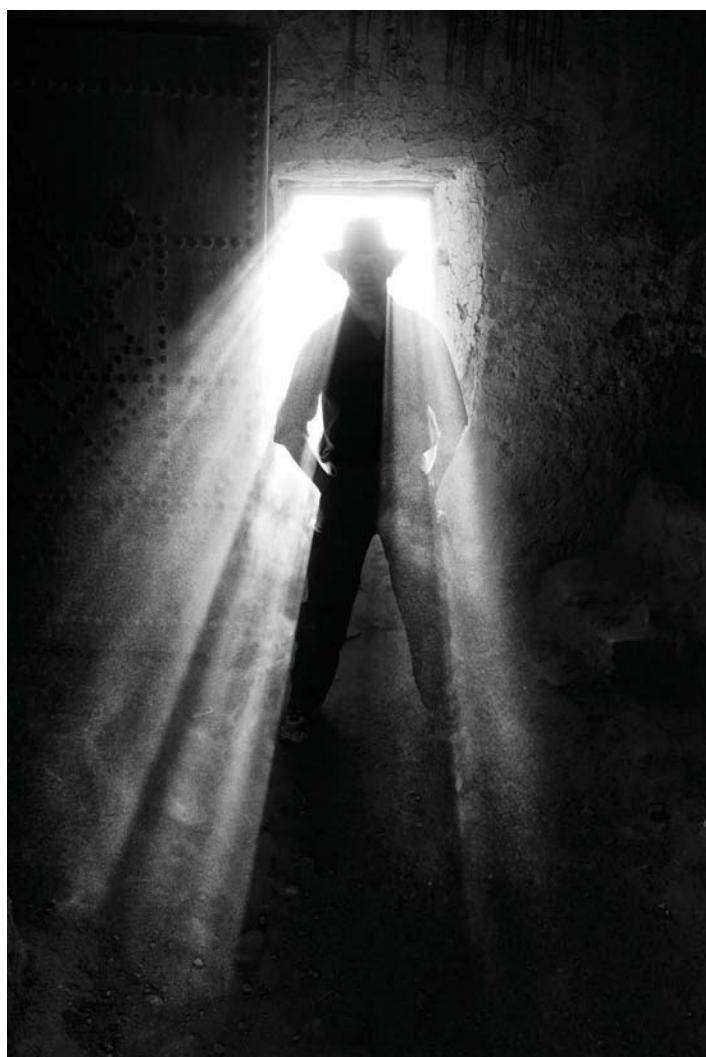
I find urban locations are better hunting grounds for shadows than the countryside. I do use shadows to bring my landscapes to life, but when it comes to shooting shadows for their graphic appeal, towns and cities offer more suitable subject matter – buildings, doorways, windows, fences, railings, lamp posts, stairways and steps can all be a source of great shots. Old buildings such as churches, cathedrals and mosques are also worth exploring as they have intricate detailing both inside and out that cast equally intricate shadows when the sun shines.

Avenues of trees, telegraph poles, pylons and other repeated features are ideal for creating shadow patterns. If you look down an avenue of trees that are side-lit, for example, each tree will have its own

shadow travelling at approx 90° across the ground. This effect will be emphasised if you shoot with a telezoom, so perspective is compressed and the shadows appear much closer together, while excluding the sky and other unnecessary elements will result in ordered, eye-catching compositions.

Modern and industrial architecture, with its strong lines, sharp angles and bold shapes, is particularly well suited to the inclusion of shadows. Choose a clear, sunny day when the light is intense and shadows dark, maybe using a polariser to enhance the sky and boost contrast. It doesn't matter if you shoot in the middle of the day because a high sun can cast long shadows down the façades of buildings and other structures, making them easy to see and exploit. Use a telezoom lens to home in on interesting

'Keep the sun on one side of the camera if you want shadows to rake across the scene, revealing texture and form, or shoot into the sun so they race towards the camera.'



AIT BENHADDOU, MOROCCO

This study in extreme light and shade was made possible by sunlight streaming through the window of an old kasbah and backlighting clouds of dust kicked up from the floor.

Canon EOS 5D MKIII with 17-40mm lens, 1/100sec at f/5.6, ISO 1600



AIT BENHADDOU, MOROCCO

Another shot from the old kasbah, this time taken side on so my subject is almost lost in deep shadow. Rim lighting from the window reveals enough of him to make the image work, while the shadows add a sense of mystery.

Canon EOS 5D MKIII with 17-40mm lens, 1/160sec at f/4, ISO 400



SYCAMORE LEAF

I used an old 35mm slide projector to sidelight this autumnal leaf. As well as casting strong shadows, it has also revealed its texture and shape.

Nikon F90X with 105mm macro lens, 1/30sec at f/11, ISO 100

areas and create simple compositions where shadows are an important element.

Abstract images are all about shapes, colours, textures, patterns and tones. What you're shooting is unimportant – it's how you shoot it that counts, and the best abstracts are those where you're not quite sure what you're looking at because all points of reference have been excluded. Shadows can play a part, breaking up features and blocks of tone as well as creating shapes of their own. They also add contrast – usually where there are shadows you will also find highlights and these extremes help to give your images impact.

Indoors, it's easy to introduce shadows into still life shots because you have control over every aspect of the image, from lighting to props to composition. Choose objects that will cast interesting shadows ›

'Shadows can play a part, breaking up features and blocks of tone as well as creating shapes of their own.'



CUPBOARD DOOR

Sometimes you don't need to leave your home to capture great shadow images. I took this shot in my office when I turned and noticed the shadows from a nearby window being cast on some cupboard doors.

Canon Powershot SX210 IS, 5-70mm lens, 1/2000sec at f/3.1, ISO 100



READING GLASSES

I set up this shot of a pair of reading glasses resting on a copy of the *Financial Times* as a stock image for my photo library. It needed bold lighting so I shone a slide projector through the lenses of the glasses to cast their shadow across the paper.

Nikon F90X with 105mm macro lens, 1/500sec at f/4, ISO 100



STONETOWN, ZANZIBAR

Old markets and souks are great places to shoot shadows as sunlight often streams in through broken windows or slatted roofs and casts fantastic shapes and patterns on everything inside.

Holga 120GN with 60mm lens, 1/60sec at f/8, ISO 400

◀ then experiment. For this kind of effect, use a powerful light source such as a torch or slide/digital projector and position it low down to the props so the shadows cast are long and strong. Try lighting the props from different directions to vary the appearance of the shadows and play around with unusual camera angles to add impact to the composition.

Getting the exposure right when shooting shadows won't cause you any major headaches, but you may need to

give your camera a helping hand from time to time. I normally shoot on aperture priority (Av) mode with Evaluative Metering and take a straight shot with no exposure compensation applied. More often than not this gives me a perfectly acceptable image, as multi-pattern metering systems are capable of recognising if contrast is particularly high or low, and tones are overly light or dark, then set the exposure accordingly.

The only time your camera is likely

to struggle is when the shadow areas take up most of the image, in which case overexposure may result – though providing the highlights haven't blown, and you're shooting in Raw, overexposure of a digital image is fine as it records more tonal information and you simply 'correct' the exposure during Raw processing. If you're shooting against a bright background, there's a high risk of underexposure, if that happens, dialling in +2/3 stop or more using your camera's exposure compensation will sort it.

The final stage is to convert the images to black & white. As regular readers will already know, I mainly use



MORE LONDON, LONDON

The shadow pattern across this wall is what makes this shot for me, adding a dramatic element that catches the eye. Diagonal lines are dynamic, and in this case they contrast with the horizontal and vertical lines on the wall.

*Canon EOS 700D with 55-200mm lens,
1/320sec at f/6.3, ISO 200*

‘Modern and industrial architecture, with its strong lines, sharp angles and bold shapes, is particularly well suited to the inclusion of shadows.’

Silver Efex Pro II for this job (part of the Nik Collection by Google) as it's quick and really effective. I like punchy, contrasty black & white images, so I often use the High Structure presets initially to see if they give me the look I'm after. If they don't then I make custom adjustments to Contrast and Structure using the relevant sliders. It rarely takes more than a minute or two to complete the conversion but the results look fantastic!

The images here will give you an idea of the potential shadows offer, and how they can be used to give your images a boost. But don't take my word for it – grab a camera and go shadow searching yourself. If the sun's shining you won't have to go very far before you find some – and if all else fails, you can always shoot some shadowy self-portraits!



MESARIA, SANTORINI

The shadow of this spiral staircase almost creates a mirror image due to the angle of the early evening sun. Shadow density is high because the sun was still very strong and the fact that the shadow was being cast on a whitewashed wall was a lucky bonus.

Nikon F5 with 80-200mm lens, 1/250sec at f/11, ISO 50



PHOTO PROJECT 18: FADED BEAUTY

If you are interested in the prospect of capturing the richness of the past, then try our latest photographic project for a different kind of challenge. **Tim Daly** looks at recording how things change.

Many photographers have been drawn to recording the processes of decay, decline and deterioration – it's a subject that holds a fascination for those of us who are aware of the transient nature of things and places.

For this project, we are going to explore the idea of recording change, creating photographs that capture things

at specific moments in their continuing physical journey.

To complement our transient subject matter, we're also going to look at ways of producing our images which in themselves are more fragile and fugitive than a straightforward inkjet print. Faded stuff is everywhere and no more so than during our winter season when the weather has a physical impact on the things we shoot.

SECTION 1: THEME IDEAS

Locations such as Highgate Cemetery, or any older cemetery for that matter, together with crumbling houses, castles and estates, are ideal places to visit. Choose a place you've got easy access to and pick from one of the following themes:



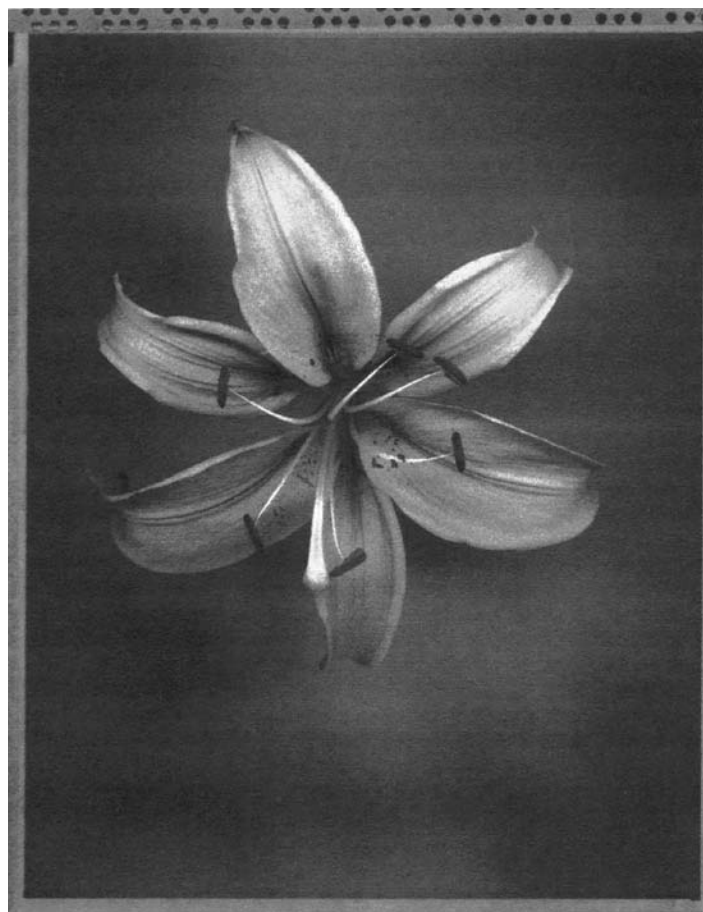
All pictures © Tim Daly

1 PATINA

The texture of decay is a wonderful thing to find and capture in black & white.

Photographer Sarah Moon provides an excellent starting point. Her uniquely textured images for fashion spreads are almost objects in themselves, rather than windows on the world.

Visit an overgrown cemetery or location and see if you can find examples of things that show the patina of age. Try to seek out those elements that look worse for wear, as this example shows.



2 THE TRANSIENT PRINT

Peel apart instant film material such as Polaroid Type 55, scarce now if you can find it, is enough to make photographers over the age of 40 feel a little nostalgic and tearful! However, there's nothing stopping you mimicking the look and feel of a peel apart edge by using a downloadable mask and some basic Photoshop layering.

This example of a simple flower head has been pasted into a downloaded peel apart edge and printed on to cotton inkjet paper.

For more peel apart print inspiration, check out photographer Tom Baril, especially his flower studies which are heavily influenced by Karl Blossfeldt.



3 SYMBOLS OF STATE

Whether Victorian, Christian or communist, imposing secular or religious symbols of state can be powerful things to document. The presence of public sculpture across Europe can provide rich symbols of a culture's past, present and future direction too.

Czech photographer Josef Koudelka collaborated with filmmaker Theo Angelopoulos during the making of his film *Ulysses' Gaze*, producing a wonderful series of photographs of Soviet-era statuary being dismantled and transported away in the early days of the fall of the Iron Curtain. Although the photobook is scarce, many of the photographs can still be seen through a simple Google image search.

What symbols of state can you see in your local environment? This example of an unusual statue of St Brendan was taken in rural Ireland – a place still packed with Christian iconography, signs and symbols.

5 THE NATURAL WORLD

Seasonal change and decay is an excellent starting point for a unique take on the natural world.

The 19th century French photographer Adolphe Braun was primarily employed to make photographic duplicates of paintings in the Louvre, but his own still life images were years ahead of his competitors. Using large glass negatives and warm-toned albumen papers to print with, his still life arrangements have a unique style and were often themed to show the trophies of hunting or seasonal blooms.

Explore the transient nature of floral subject matter, using faded or dried matter. This example uses dried seed heads to make a photogram with salt paper. See section three for more details.



4 FIGURES IN THE LANDSCAPE

The inherent symbolism of statuary inspired by the classics can provide a fascinating backdrop to a project. Although many of these nowadays are seen as purely decorative, they can still be read as symbols of their owner's aspirations.

All of the great landscape gardens in Europe have their share of statuary, each with their own unique symbolism. Visit and shoot examples, taking notes on location to uncover their names, titles or makers. On your return try to piece together the original narrative.

Photographs such as Eugène Atget's images of the garden of the Palace of Versailles are well worth a look before you venture out.

INSPIRATIONAL QUOTE

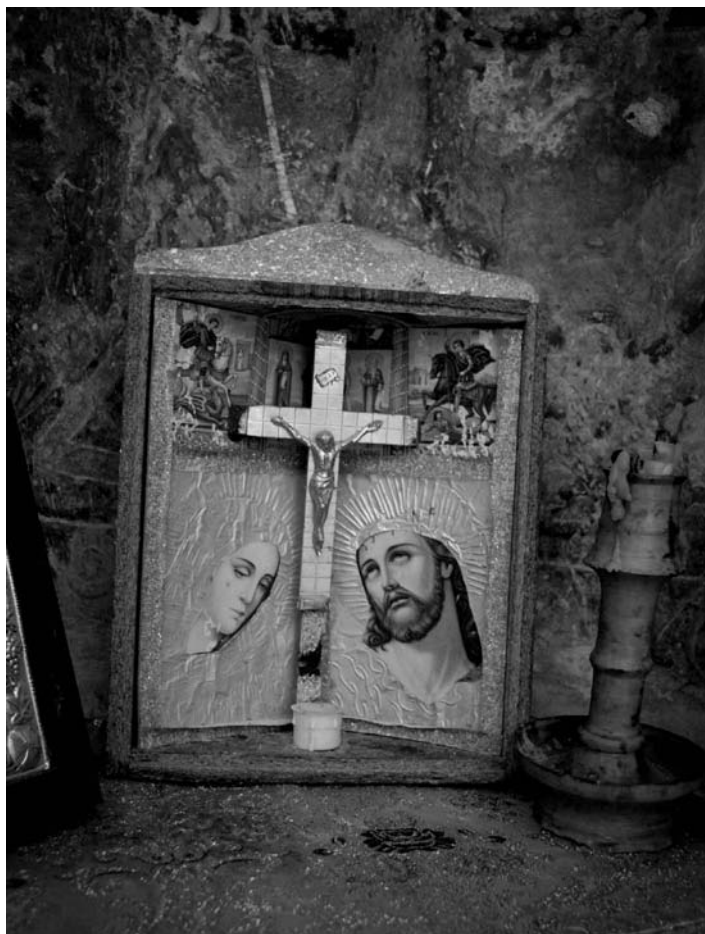
'Nothing in nature has a hard outline, but everything is seen against something else, and its outlines fade gently into something else, often so subtly that you cannot quite distinguish where one ends and the other begins.'

– Henry Peach Robinson



SECTION 2: PHOTOGRAPHIC PILGRIMAGE

An alternative way to approach this project is to consider making a special journey or pilgrimage to a place that you know is rich in texture, age and decay.



VOTIVE OFFERINGS

Many pilgrimage sites are layered with the activity of previous visitors and are richly textured and full of interest. Explore even the smallest of shrines, chapels and grottoes – like this example taken in a little used shrine in rural Peloponnese in Greece.



ABANDONED SHOPS

With the economic downturn affecting everywhere, look out for photo opportunities to capture the sense of abandonment. After the tourist season has passed is a great time to plan your trip to a cultural or religious site of pilgrimage.



RETOUCHING THE CITY

A different way of thinking about the project is to look for layers and signs of change. In this example, shot in Florence, we can see the city's ongoing struggle to protect its historic buildings against vandalism.

SECTION 3: EXPLORING ALTERNATIVE PRINTING

The topic of faded beauty can also be further enhanced by considering an alternative print process that in itself hints at the transient, fugitive nature of photography.

LIQUID EMULSION

Brush-on liquid emulsion is the material to try if you've got access to a darkroom and enlarger. Products like Silverprint's own SE1 are easy to use and give you a hand-rendered, brushy result that can make your photographic print look more like an artist's print.

Choose a textural paper and apply a thin layer of emulsion under red safelight conditions. At this point you can brush the paper edge to edge or leave painterly, brushy edges, as this example shows.

Next, dry the paper with a hairdryer on a cool setting and store in a light tight box. Expose and process the paper as you would normally, although for thicker art papers you should wash for longer to flush out all traces of fix, perhaps for as much as 30 minutes. As each sheet of prepared paper will be different, unexpected and idiosyncratic results are guaranteed.





INKJET ON PAPER EPHEMERA

There's nothing quite like making photographic prints using unconventional paper materials such as this example using a sheet torn from an old book. The age, date and materiality of old paper all add up to a very different end result and can artificially age your work and add a subtle, extra layer of interest.

All paper can be printed on with an inkjet, but better results can be achieved if you use a purpose made inkjet coating medium. Essentially a non light-sensitive version of liquid emulsion, Inkaid is a brush-on solution that prepares a ground for sharper and more saturated inkjet printing. Choose your paper and brush the transparent solution on, taking care to remember where it's been placed on your paper as it dries invisible!

Leave to dry and use a domestic hand iron on light heat to make the paper ultra flat before printing. Inkaid allows fine detail so try 720 and 1440dpi print settings to see which works best.

This example has all the textural foxing marks of old paper, which really adds to the feel of fading.

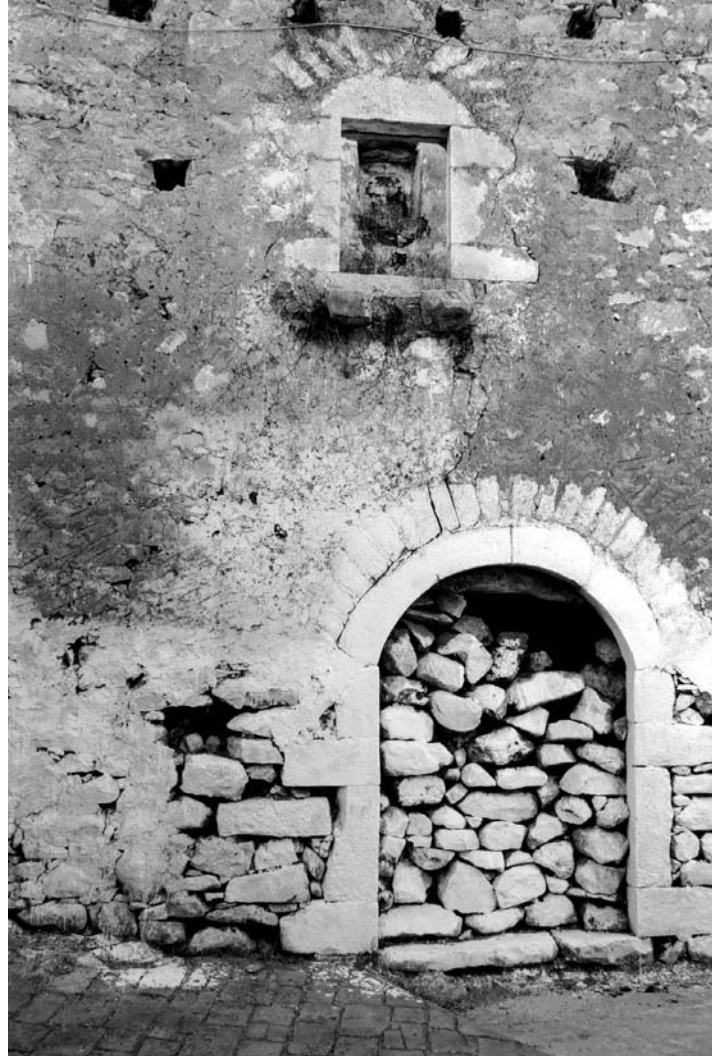
MAKING SALT PRINTS

Fox Talbot's early process, the salted paper print, is still very simple to create using the minimum of equipment and materials, but you do need to prepare your sensitiser in low light, or preferably in the dark. You'll need to source silver nitrate, citric acid, common salt and some nice quality writing paper to start with.

Mix 6g of sodium chloride with 100ml of distilled water, then in two separate beakers mix 12g of silver nitrate with 50ml water, then 6g citric acid with another 50ml of water. Mix these two solutions together.

Now, dip your sheets of paper into the salt solution then air dry or use a hairdryer. Next, apply the sensitiser with a soft brush and leave to dry in a light tight box, when they are ready to use.

This example was made using a thin seed head that was sandwiched with a sheet of salted paper and placed in sunlight in a clip frame for 10 to 15 minutes. The result is a photogram negative and can be contact printed on to another sheet for a positive if you wish. You can also use a film negative or a digital negative printed with an inkjet rather than an actual object too.



PROJECT OUTCOME

Aim to make a set of prints around your theme, exploring the material possibilities of printing paper as well. This final example shows a historic house full of the texture of its previous use.

SUPPLIERS

- ▣ Chemicals for salt printing and SE1 liquid emulsion can be sourced from silverprint.co.uk.
- ▣ Use istockphoto.com for a downloadable mask (fees apply) searching with the words 'Polaroid edge'.
- ▣ Try inka.com for liquid inkjet coatings.

INSPIRATION

Use these keywords with a search engine to source inspirational images:

- ▣ Bill Brandt Chiswick
- ▣ Andre Kertesz statues
- ▣ Josef Koudelka *Following Ulysses' Gaze*

SEND US YOUR PICTURES

If you have been inspired by this photo project, then we want to see your pictures. You could win £100 voucher from Hahnemühle.

▣ **Send them to: Photo Projects, Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN. Full submission details on page 2.**



Hahnemühle

All pictures © Andy Luck

It has been my good fortune to review a number of different Sigma models for *B+W* over the last eight years or so, but one thing I have come to expect from Sigma is the unexpected, both in terms of design and performance.

The latest Sigma DP2 Quattro is no exception, with what can only be described as a totally unique form factor. A long magnesium alloy body ends on the right hand side in a large grip, where the shutter release, power switch and other controls reside.

Although it may look strange, the build quality is actually very good and after a time I found the grip quite comfortable, even if I never quite got used to the looks!

The original Sigma DP1 we reviewed back in 2006 was a more conventional looking box shape. It was the first small camera with a large sensor and at around 113mm long it could be considered genuinely pocketable. The DP1 started a whole new revolution in smaller cameras with high resolution, led by the Sigma's remarkable triple silicon layer, 14Mp, Foveon X3 sensor.



SIGMA DP2 QUATTRO

£899.99

With its unusual shape and three-layer Foveon sensor, the Sigma DP2 Quattro offers something different to the usual style of camera. **Andy Luck** takes it out for a test run.

The new Sigma DP2 Quattro shares a similar three-layer Foveon sensor design, this time with a greatly increased 33Mp resolution. Several inches have been added to the physical length of the camera which, combined with the extra bulk of the unusual grip, means the camera loses the DP's pocketability, becoming more of a gadget bag camera, which is a shame.

Fit and finish are, however, reassuringly good. There is a 3in screen on the back that, with



THE THREE-MASTED SCHOONER
OOSTERSCHIELDE

Crisp blacks and whites and terrific detail at 100% for hugely detailed large prints.

The accurate exposure meter and wide dynamic range work well together to make the best of the wide range of tones in a scene.

*Sigma DP2 Quattro, 30mm f/2.8 lens,
ISO 100, 1/400sec at f/5*



BRINGING IN THE CATCH AT CROMER
The improvements in the camera's operational speed make it possible to capture more spontaneous scenes.

There is terrific detail as you zoom in on the files.

*Sigma DP2 Quattro, 30mm f/2.8 lens,
ISO 100, 1/160sec at f/5.6*

920k pixels, shows better detail when you zoom in, although it can be tricky to see in bright light. There is no electronic viewfinder, but an optional VF-41 optical viewfinder can be fitted on the hotshoe. The control layout, however, is simple and effective. Front and rear dials

have a nice knurled feel and the Quick Set button provides instant access to the most useful menu items, making for a speedy and intuitive interface.

The resolution at lower ISO, which is what these cameras are all about, is as class-leading as the DP1 was in its time, with



THE SPLENDID WILLIAM AND MARY FACADE AT HAMPTON COURT
With virtually no distortions, the Sigma 30mm lens works very well in architectural photography.

Every brick is clearly delineated in this 100% crop.

Sigma DP2 Quattro, 30mm f/2.8 lens, ISO 100, 1/400sec at f/6.3

the DP2 Quattro providing detail that would take a DSLR three times more expensive to beat it.

The X3 sensor magic comes from three layers of photosites, each at a different depth, corresponding to a different RGB colour. Hue, value and chroma can therefore be accurately and completely recorded for each pixel. No low pass filter is needed and no artificial interpolation to fill in the missing colours, so the data from the Foveon direct image sensor is complete with light and colour information for every single pixel.

The DP2 Quattro also continues the Sigma DP tradition of having an exceptionally fine fixed lens – in this case a 30mm f/2.8 prime with 9 blades, 8 elements in 6 groups, providing superb rendition and virtually zero distortion or aberration.

The Achilles heel we have come to expect from previous DP cameras in terms of performance has to some extent been overcome in the new Quattro. Battery life, which was lamentable on the previous model, is now rated at 200 shots per charge and Sigma still provide a second battery.

Focus is a bit quicker and more precise than previous models and has 9 focus points

LIKES

- ▶ **Low ISO micro contrast**
- ▶ **Great lens**
- ▶ **Sturdy**

DISLIKES

- ▶ **High ISO limitations**
- ▶ **Shape not to all tastes**
- ▶ **No longer pocketable**
- ▶ **Slow processing**

to choose from. Manual focus is also possible via the ring on the lens barrel.

Continuous shooting at 3.5fps is much faster, but tops out at 7 Raw/High files before the camera locks-up for a few seconds, which is still limiting compared to faster-processing Bayer cameras.

ISO performance, never a strong point with Foveon sensors, has also improved, with good detail up to around 800 ISO, but detail and colour unfortunately deteriorate after that – faster than most Bayer sensor cameras.

Finally, to get the most out of the camera you need to shoot Raw, but processing can only be achieved currently with the somewhat slow and clunky proprietary software provided. However, the camera and software do enable effective colour filters for black & white photography effects, such as Warm, Cold and Sepia.

TECHNICAL SPECIFICATIONS

Image Sensor	Foveon X3 Direct Image Sensor (CMOS)
Total Pixels	33Mp
Effective Pixels	29Mp (approximately)
Aspect Ratios	21:9, 16:9, 3:2, 4:3, 1:1
Storage Media	SD Card, SDHC Card, SDXC Card, Multi Media Card
ISO Sensitivity	ISO 100 to ISO 6400
LCD	TFT colour LCD, 3 inches, 920,000 pixels
Power	Li-ion Battery Pack BP-51, Battery Charger BC-51
Dimensions (wxhxd)	161mm x 67mm x 81mm
Weight	410g



VERDICT

The Sigma DP2 Quattro provides the best micro detail at low ISO this side of the most expensive top tier DSLRs, at approximately a third of the price. Video has now been dropped altogether, however, making the camera, with its strange rather bulky shape, even more of a niche product. There are some frustrations and very few frills, but photographers prepared to put up with some operational limitations will be rewarded with incredibly detailed resolution.

RATINGS

▶ HANDLING	94%
▶ PERFORMANCE	95%
▶ SPECIFICATION	90%
▶ VALUE FOR MONEY	93%

93%
OVERALL

THE SMART GUIDE TO PHOTOGRAPHY

With apps becoming more and more sophisticated, it's now possible to virtually replace your DSLR but you still have to put plenty of effort in.

Tim Clinch reports on the smartest apps around.

After last month's endorsement of Instagram, another very interesting community has come to my attention, along with a very nice app. VSCO Cam app is one of the most exciting and innovative photo apps out there and it's very good. On second

thoughts, perhaps I should change that to 'complicated and occasionally quite annoying, but very good'. There are many picture sharing apps available, but VSCO Cam is a great alternative, combining picture-taking, photo-editing and online sharing in a very smart package.

It's not only a great camera replacement app, but also a powerful photo editor with many convenient one-tap editing solutions. Now, one-tap edits can be really clunky and often result in terribly over-edited photos. But VSCO Cam is different and its built-in presets offer much better results.



THREE APPS

Depth of field, specifically shallow depth of field, is something that cameras on mobile phones are not good at. There are plenty of ways to achieve this effect with post-production, but the best one I've used is the Tadaa SLR. You can shoot directly with the app (or choose from your camera roll) and then, simply by swiping with your finger, choose exactly where you want to apply the out of focus effects. As with all

apps, be careful. Don't overdo it and practise a bit before you post anything you've processed with this one. As a general rule, until I've got the hang of ANY new software I try not to go beyond 10% with any of the sliders.

Diptic is a really clever little app for making collages. It comes with a huge range of layouts which can all be easily adjusted. Images can be edited within the app and internal and external

corners can be rounded by any amount you set. With a little effort you can create really beautiful examples. Neat as you like, really useful, available for IOS and Android and only £0.69!

TiltShiftGen2 – as with the depth of field app above, it's really helpful to have a tilt-shift option in your arsenal, and this is a good one. I find it particularly effective for food photography.



2

So why is it quite annoying? Because it's so achingly hip that I fear the developers may have sacrificed ease of use at the altar of good looks...It DOES look great though, and once you're in camera mode, it's a joy to use.

Most importantly for readers of this magazine, the B&W presets are really good. It's available for IOS and Android and is showing all the hallmarks of becoming one of the big hitters in mobile photography. Check it out on their fantastic website: vSCO.co/vscocam.



3



4

The pictures shown here were all taken in the beautiful province of Cadiz in southern Spain and processed using the excellent VSCO Cam app.

- 1 Cadiz from the Torre Tavira
- 2 Palm trees in Sanlucar de Barrameda
- 3 The lighthouse at Cape Trafalgar (yes, *THAT* Trafalgar)
- 4 A bar in Cadiz old town.

TOP TIPS

First and foremost, **THINK**. There are literally millions of people using the best selling apps available. At any given moment there are tens of thousands of 'lazy' filters being slapped on to tens of thousands of average pictures by tens of thousands of people shooting with their mobiles. In order to make your mobile photography stand out from the crowd, you need to process and edit. In other words, you need to treat it the same, and lavish the same amount of care on it as you would any picture you've taken on your DSLR. You need to get at least one of the full-on image editing apps such as Snapseed, or, as mentioned above, the excellent VSCO Cam.

These apps will allow you to make adjustments to contrast, sharpness and colour temperature. They will allow you to crop and straighten before you start to add any presets or filters.

You can even download them and put them through Lightroom if you wish. It might sound a little crazy, but it's not. You're trying to stand out from the crowd, so put a little effort in!

In post-production, follow my 10-minute rule! When processing a picture, time yourself. I usually find that if I've been working on a picture for more than 10 minutes, then there's something wrong. If things aren't working, move on. You can always come back to it later.

CHECKOUT

Lightweight and discrete, shoulder bags are perfect for street photographers, travel enthusiasts or, in fact, anyone using minimal kit. **Daniel Calder** looks at six of the best

BILLINGHAM
HADLEY DIGITAL

HANDCRAFTED TRADITION

The Hadley Digital may well be the smallest shoulder bag Billingham makes, but it shares all of the qualities found in the company's larger bags: beautiful materials, craftsmanship and tradition. Of course, handcrafted objects made in the UK do not come cheap, but when you buy a Billingham bag you can see where every penny has been spent. The deceptively simple design features a shaped lid covering the main padded compartment and the front pocket (which houses accessories). Thanks to a buckle and belt-like strap you can tighten the lid of the bag depending on how much is inside. Unhooking the leather strap from the brass stud provides rapid access to the camera. The Hadley Digital is available in traditional canvas or FibreNyte. Both materials offer sound protection from bad weather, but the FibreNyte does a slightly better job and keeps its colour over time. There are three colours to choose from (Khaki, Sage and Black) with a variety



The Billingham Hadley Digital is small, simple to use and beautifully made.

TECH SPECS

External dimensions: 21 x 13 x 21cm

Internal dimensions: 18 x 10 x 17cm

Weight: 470g

Fits gear: 1 DSLR with lens, accessories

Guide price: £109

Contact: billingham.co.uk

LIKES

- ▶ Hand crafted in the UK
- ▶ Fast, simple access to the camera
- ▶ Good protection against the elements
- ▶ Extra pockets can be added

DISLIKES

- ▶ Expensive

of leather trims. If you find this model too small over time, you can purchase a matching Avea pocket to expand the volume.

DOMKE F8 SMALL SHOULDER
BAG – RUGGEDWEAR

MILITARY TOUGH

The Domke F8 Shoulder Bag is the battle-hardened cousin to the aristocratic Billingham bag. Made in the USA, the military style and beaten finish of the RuggedWear model suggests it would like nothing more than a tour of duty. The waxed cotton fabric of the RuggedWear option certainly provides decent weatherproofing and a tough protective coating. Other models are available in Black, Sand and Olive canvas at a cheaper price. All models feature a deep lid to help prevent water ingress, and a chunky metal clip to close the bag. The main compartment is nicely padded and comes with a couple of detachable dividers so you can stow a DSLR with lens in the whole space, or a mirrorless system across two or three smaller sections. The bag also offers a great selection of pockets to store various accessories. There are open pockets on the front and back, a Velcro sealed pocket on either side and a zipped pocket on the

underside of the lid. The simple but strong webbing strap is adjustable and detachable.

TECH SPECS

External dimensions:

22.9 x 15.2 x 19cm

Internal dimensions: 16.5 x 9 x 16.4cm

Weight: 624g

Fits gear: 1 DSLR with lens + 1 lens, accessories

Guide price: £89

Contact: domkebags.co.uk

LIKES

- ▶ Tough, waxed finish
- ▶ Made in the USA
- ▶ Detachable dividers
- ▶ Fine array of pockets

DISLIKES

- ▶ Basic strap



The Domke F8 benefits from detachable dividers and plenty of pockets.





LOWEPRO URBAN REPORTER 150

VERSATILE MESSENGER BAG

Versatility is the greatest strength of the Lowepro Urban Reporter 150.

With its inconspicuous city styling, it can be used as an everyday messenger bag or as a specialised camera bag. Switching between the two roles is easy, thanks to the removable padded container (which can house a DSLR and spare lens). Cushioned dividers help to organise kit within the container. Despite being the smallest model in the Urban Reporter range, the 150 has enough room for a 10in tablet to be tucked into a protective sleeve inside the bag. There are also two cargo-style side pockets for chunkier accessories, and a great organisational front pocket for slimmer items. The bag's large flap fastens with two snap-closure leather tabs, which complements the urban style but can be time-consuming to open – especially as there are no other quick access points to reach the camera.



In comparison to the other models the Urban Reporter 150 lacks a little craftsmanship, but it does boast a leather grab handle and an anti-slip pad on the adjustable shoulder strap.

TECH SPECS

External dimensions:

34.5 x 14.5 x 26cm

Internal dimensions: 27 x 8 x 23.5cm

Weight: 1,000g

Fits gear: 1 DSLR with lens + 1 lens, 10in tablet, accessories

Guide price: £84

Contact: lowepro.co.uk

LIKES

- Discrete urban style
- Great organisational front pocket
- Padded tablet compartment
- Removable, protective camera container

DISLIKES

- Lacks a quick access point to the camera

Using a removable padded compartment, the Lowepro Urban Reporter can also be used as an everyday bag.

MANFROTTO PROFESSIONAL SHOULDER BAG 10

PROTECTIVE SHELL

The Manfrotto Professional Shoulder Bag 10 marries impeccable design and construction with a high degree of camera protection. Its boxy shape enables easy access to the equipment while providing a fairly rigid cage to absorb any shocks. However, this makes the bag feel somewhat bulky when worn over the shoulder. Essentially the bag loads through the top, with the lid unzipping to reveal the whole of the main compartment. For faster access, there's also a centred top zip allowing you to reach through and grab the camera. The main compartment uses bright red dividers, which are thick, dimpled, and flexible enough to fold over and create protective cubes and a mid-level shelf. There's also space for a tablet, and the expandable side pockets are big enough to take another camera body. The zipped, fold out front pocket and large back pocket are perfect for carrying accessories. The bag sports a water repellent coating and comes with a removable rain protector. This premium



The Manfrotto bag uses thickly padded, red dividers to customise the interior.

TECH SPECS

External dimensions: 25 x 34.5 x 19cm

Internal dimensions: 23 x 33 x 11cm

Weight: 1,100g

Fits gear: 1 DSLR with lens + 2 lenses, tablet, accessories

Guide price: £87

Contact: manfrotto.co.uk

LIKES

- Premium design and materials
- Plump, flexible dividers
- Dedicated tablet compartment
- Fast, zipped access to camera

DISLIKES

- Bulky to carry on the shoulder

product also benefits from a nicely padded detachable, adjustable shoulder strap.





TENBA DNA 8 MESSENGER BAG

INNOVATIVE FEATURES

The feature-packed Tenba DNA 8 Messenger Bag is the perfect combination of function and style. Appearance wise, it's not going to call attention to itself as a bag full of kit, nor is it going to look out of place in urban settings. The exterior is durable and boasts a water-repellent coating, while the tarpaulin base withstands rough, wet surfaces. There's also a WeatherWrap cover for serious downpours. The large flap adds further protection and, when opened, it stays open for easy access to the gear inside. Alternatively, a zip on the top of the bag provides rapid and concealed access to the camera. The Tenba DNA 8 features YKK Self-Healing Zips and Fidlock Sliding Magnetic Closure Clips, which can be fastened one-handed without looking. Given how strong they are, the additional Velcro

seems like overkill, especially as it's so noisy. Camera gear is placed into a removable padded cradle that slots into the bag. There are plenty of pockets for accessories, and a tablet compartment. The shoulder strap is pretty basic, although it is adjustable and detachable.

TECH SPECS

External dimensions: 27 x 19 x 13cm

Internal dimensions: 23 x 17 x 9cm

Weight: 600g

Fits gear: 1 CSC with lens + 2-3 lenses, 8in tablet, accessories

Guide price: £69

Contact: tenba.com

LIKES

- ▶ Unobtrusive urban styling
- ▶ Brilliant sliding magnetic clips
- ▶ Quick, concealed access to camera
- ▶ Waterproof finish and WeatherWrap

DISLIKES

- ▶ Noisy Velcro fastening



The lid of the Tenba DNA 8 stays open and out of the way for easy access to the equipment inside.

VANGUARD UP-RISE II 15

EXPANDABLE VOLUME

The super compact and lightweight Vanguard UP-Rise II 15 has a clever trick up its sleeve. Whenever you feel the need to go out with a longer lens than usual you can undo the chunky plastic clip and zip around the middle, and extend the height of the bag. It's also pretty flexible in its carrying options. There's a plush grab handle on the top, a padded detachable shoulder strap, and it can also be attached to the Vanguard ICS belt, which is available separately. The utilitarian design has a sporty edge and benefits from a decent amount of padding. Access to the camera is by unzipping the top lid, where you will find a couple of card slots (and a small space for batteries) on its underside. There's not a huge amount of

room in the single side or front pockets, but you can always purchase an ICS modular pocket or the next size up in the UP-Rise II series. For inclement weather, the bag comes with a handy detachable rain cover.

LIKES

- ▶ Expandable volume for larger lenses
- ▶ Compatible with the Vanguard ICS carrying belt
- ▶ Modular pockets can be added
- ▶ Great price

DISLIKES

- ▶ Limited space in pockets

TECH SPECS

External dimensions: 17 x 16 x 20cm

Internal dimensions: 15 x 10.5 x 16.5cm

Weight: 390g

Fits gear: 1 DSLR with lens, accessories

Guide price: £35

Contact: vanguardworld.co.uk

The top-loading Vanguard UP-Rise II offers great access to the equipment within.



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A FORTNIGHT AT F/8

As cameras and smartphones improve, many have questioned whether technology is taking the skill out of photography. Taking his life in his hands, **Tim Clinch** begs to differ. . .



Bravely (or foolishly) this month I am going to address something that the sainted editor wrote recently in the magazine. I hope she will treat it as healthy debate! In her Editor's letter (*January, Issue 172*) Elizabeth comments on my review of Hipstamatic's new TinType app, and asks herself, 'Am I experiencing a misguided work ethic – that something I produce can't be of value when it's taken no effort or skill to produce?' Well, sorry boss, but yes, you are.

Take for example cooking, something I will admit to being a bit obsessed with. Does the fact that these days we can get exotic ingredients from all corners of the globe in our local supermarket make me a better cook? No, of course not. And perhaps, more pertinently, does it make the planning of a menu when I invite my foodie friends round for dinner simpler? No.

'Does an egg white, whisked lovingly by hand using Granny's old whisk, taste any different, or act any differently to an egg white whisked in your Magimix? No.'

In fact, exactly the opposite. It means I have to be a lot better, have to work harder, have to use my brain more, have to plan a lot more and have a whole lot more skill than before to tickle their taste buds.

For instance, does an egg white, whisked lovingly by hand using Granny's old whisk, taste any different, or act any differently to an egg white whisked in your Magimix? No. But what it does do is take a lot less time. Time to spend on the more important part of cooking, creativity. The 'work ethic' has changed.

Just the same with photography. Because the software and the kit is a whole lot cheaper

than it ever was, because we no longer need a darkroom, because it's open to everybody, I would say that in order to stand out as image makers, we have to be a whole lot better than we used to. You can't hide behind the sacristy of the darkroom any longer. You can't say that simply because you spent more time working on a print, dipping it into some smelly chemicals in your darkroom, that you are a better photographer than someone who doesn't make their own prints. It won't wash. We are judged on results.

Elizabeth also asks, 'Wouldn't a child of five be capable of producing something just as good?' The answer to that is probably yes. Once. OK, it's a lovely picture, but kinda so what?

I've said it before in these pages. One lovely picture simply ain't enough. We are now judged on a much broader set of criteria. The most important being our body of work. There are fewer places to hide.

I'm always banging on to people about getting a website. If you want to be taken even vaguely seriously as a photographer...make one. It's not difficult and there are loads of free or very reasonably priced examples available. This is the best way to showcase your talents. Not by one or two pics snapped on the TinType app (or any other app), but by letting people see what you can do in many different disciplines. Mix things up. Shoot more. Make stories...stretch yourself.

It's NOT easier these days simply because there are more toys to play with. Show us how you're different, how you make a difference with all the stuff that millions of other people are



All images © Tim Clinch

WHAT TIM DID THIS MONTH

▣ Well...I've been in Spain – in Southern Spain in the province of Cadiz. I lived down here for several years in the early 90s and my old bones told me that being here would be a darn sight better than the perils of another freezing Bulgarian winter. It's wonderful, especially at this time of year. We've just done our first workshop down here and fish, fino and flamenco were on the menu. So from now on it's Bulgarian summers and Spanish winters for me.

▣ One of the things I love most about writing this column is all the feedback I get from you lot out there. I love it. The positive type is always very welcome and some of the criticism is thoroughly justified! I do try to respond to all the emails I get, but if I've missed you out, please accept my apologies.

▣ The photographer I've chosen for you to look at this month is one of the greats: Edward Steichen. An immensely talented man, Steichen was a photographer, painter and renowned art gallery and museum curator. He curated and assembled *The Family of Man* – still the most widely seen of any photographic exhibition with more than nine million visitors. Check out the book *In High Fashion: The Condé Nast Years* for some of the most sublime fashion photographs ever taken.

▣ And my pictures this month are all taken in deepest southern Spain, where the houses are white and the shadows are black...well, this IS *B+W Photography* magazine!

using. Show us how good you can be and show us what can make you stand out from the crowd.

Make a menu using all those new and exciting ingredients out there...invite your friends. Invite ME!

Of most concern to me is how all this impacts on young people setting sail on their voyage of photographic discovery. We must not, under any circumstances, continue to beat them up with the stick of the past. Just because they are a different generation growing up with different disciplines,

just because photography has become more instant, popular and democratic...if you like, 'easier', my generation must be careful not to put them down. Great old photographers came from interested young photographers. Knowing Elizabeth and her love for photography as I do, I understand that this is not what she meant.

I'm not saying that there is no place in the busy modern world for the peace and calm of the darkroom, or the pleasures of slow-cooking. There is. But

things have changed. It's a brave new world. Embrace it, and never forget, this is supposed to be FUN!

Elizabeth: 'I'd like to say that my comments were not meant as a condemnation of new technology (where would we be without it?) but merely questioning what personal satisfaction I got from 'instant tints' that made me feel (to continue Tim's cooking metaphor) like I was eating a takeaway...

BEHIND THE SCENES AT THE NATIONAL MEDIA MUSEUM

As a young and precocious talent, **Alvin Langdon Coburn** was recognised by many as an important avant-garde photographer – and yet his fame, and his prolific output were not to last. Colin Harding reports on his re-emergence into the limelight.

At the opening of *Drawn by Light* at Media Space in the Science Museum last December, it was great to catch up with Pam Roberts, a former curator of the Royal Photographic Society Collection. Pam was about to travel to Spain to oversee the installation of an exhibition she had curated, celebrating the work of Alvin Langdon Coburn, one of the leading photographers of the first half of the 20th century. Showing at the Fundacion Mapfre exhibition hall in Madrid, this major retrospective included nearly 200 photographs. Most of the photographs on display were loaned by George Eastman House in Rochester, USA, and the National Media Museum in Bradford. Between them, these two institutions have by far the most important and comprehensive holdings of Coburn's work anywhere in the world. This was the first time that Coburn's photographs had been brought together.

Despite his important role in the emergence of avant-garde photography and his prolific yet relatively short career, Coburn remains a relatively little-known photographer. This is mainly because from about 1920 onwards, although he never totally abandoned photography, he deliberately moved away from the world of photography to focus his attention on art, music and religion.

Coburn was born in Boston, Massachusetts, in 1882. His father, who was a successful shirt manufacturer, died when Alvin was just seven, leaving the family sufficiently well provided for

that Alvin later did not have to worry about having to earn a living. Alvin's mother, Fannie, was a keen amateur photographer and it might have

been on her suggestion that one of his uncles gave him a camera as a present on his eighth birthday. Within a few years, young Alvin had developed a

precocious talent for composition and darkroom manipulation. In 1898, Coburn met his cousin, Fred Holland Day, who was already an internationally acclaimed photographer. Day immediately recognised Coburn's talent and encouraged him to take up photography as a career.

In 1899 Coburn and his mother moved to London. Although he was still only 17, several of Coburn's photographs were included in a major exhibition of American photography that Day had organised for the Royal Photographic Society. Coburn was introduced to many of the leading photographers in Europe and within a few years had been elected to both the Photo-Secession and the Linked Ring. In 1903 he was given his first one-man show at the Camera Club of New York.

The years leading up to the First World War were the most important and prolific for Coburn. In 1913 he published *Men of Mark*, a collection of

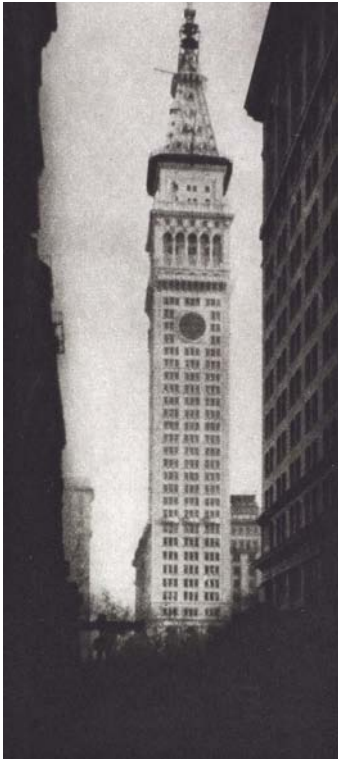
'Although he was still only 17, several of Coburn's photographs were included in a major exhibition of American photography that Day had organised for the Royal Photographic Society.'



Portrait of Alvin Langdon Coburn, 1906 by FJ Mortimer.



Portrait of Clarence H White by Alvin Langdon Coburn, 1906.



**New York: Campanile, c.1905
by Alvin Langdon Coburn.**



**The Bridge, Venice, 1908 by
Alvin Langdon Coburn.**

portraits of important authors, artists and statesmen, including Rodin, Mark Twain and Theodore Roosevelt. Fascinated by the short-lived Vorticism movement in Britain, Coburn also began to experiment with abstraction, using a kaleidoscope-like device called a Vortoscope to create striking images which he called Vortographs.

The carnage of the First World War had a profound effect on Coburn. George Davison, a fellow photographer who was involved in Theosophy and Freemasonry, had encouraged Coburn's interest in mysticism. In 1918 Coburn moved to Harlech in North Wales



Vortograph II, 1917 by Alvin Langdon Coburn.

and devoted himself to mysticism and metaphysical studies with the same fervour with which he had once approached photography. He took a particular interest in ceremonial rites and rituals and even became a member of the Gorsedd, or Council of Druids.

Absorbed in his studies of mysticism, Coburn's interest in photography gradually faded away. Although he returned to photography at intervals over the remainder of his life, he

never matched the creativity of his early work. After living in England for more than 20 years, Coburn finally became a British

subject in 1932. In 1945 he moved to Colwyn Bay. He lived there the rest of his life, dying in November 1966.

THE NATIONAL MEDIA MUSEUM

The National Media Museum is home to over 3.5 million items of historical significance. It looks after the National Photography, National Cinematography, National Television and National New Media collections.

► National Media Museum, Bradford, West Yorkshire
 ► 0844 856 3797
 ► nationalmediamuseum.org.uk

60-SECOND EXPOSURE

All images © Stephen Sheffield

Specialising in mixed media and photomontage, Boston-based artist **Stephen Sheffield** creates cinematic images with strong stories and a touch of dark humour. Edited by Tracy Hallett.

I took up photography because...

I attended an undergraduate programme at Cornell University in New York, where I majored in painting. I became impatient with the medium and, to be honest, I wasn't very good at it! I started creating collages using photography (and mixed media) and I fell in love with the results.

Tell us about your favourite photographic themes.

I have always been attracted to surrealism, in its many forms, plus film noir movies from the 1940s-60s.

Name one item that every photographer should own.

A light meter – when you use one you are forced to participate in

the scene, rather than rely on the camera. It also makes you much more aware of light itself.

What's the biggest risk you have taken as a photographer?

If being an artist doesn't work out I have nothing to fall back on, so my biggest risk is my stubborn belief that I can survive without a more lucrative career. So far things have been working well.

Do you have a photographic habit that you wish you could shake?

Pricing my work too low. I am always flattered when someone wants to buy one of my pictures, so I tend to almost give it away.

Who has been the greatest influence on your photography?

In the early 1980s I was interested in the work of Duane Michals and Ralph Eugene Meatyard, but when I was in graduate school in the 1990s I was a teaching assistant for Larry Sultan, so he was a big influence. At the same time I also assisted Carrie Mae Weems, who has had a lasting effect on me as an artist.

Tell us about a photographic opportunity you have missed.

I make a conscious effort not to miss opportunities, but I have an ongoing regret that I don't

attend enough portfolio reviews at photography fairs. It would be nice to get my work seen by more curators and gallery owners.

What has been your most embarrassing moment as a photographer?

During my first week at California College of Arts and Crafts in Oakland (now known as California College of the Arts) I was asked to present some of my work to the rest of the class. One member of the faculty (who shall remain nameless) studied my pictures for a moment then looked me in the eye and said 'Stephen, the work here is very pretty, but so what? Why should I care about it?' On reflection this was a good question, but at the time I was totally floored.

'Trust the process of photography, and push harder during the artistic and creative downtimes.'



Ascent, 2010.



Eddie R, 1999.



Matthew with Bicycle, 1999.

Tell us your favourite quote.

'Your first 10,000 photographs are your worst' – Henri Cartier-Bresson.

What, in your opinion, is the greatest photographic discovery of all time?

Polaroid Type 55 film – every time I think about it being discontinued I am heartbroken. I did, however, contribute to the Kickstarter campaign to develop New55 Film. [In May 2014 the campaign reached its \$400,000 target].

What would you say to your younger self?

Trust the process of photography, and push harder during the artistic and creative downtimes.

Which characteristics do you think you need to become a photographer?

You need a desire to keep learning, a healthy ego, a humble eye,



Twist (self portrait), 2012.

excellent attention to detail, technical skills to achieve what you want and enough confidence to disregard the rules when needed.

Tell us one thing that most people don't know about you.

I can ride a unicycle.

What is your dream project?

I would love to be given 50 cases of Polaroid T-55 film, a credit



Orb (self portrait), 2011.

card with no limit, a van and six months to travel around the United States making art.

What single thing would improve your photography?

More money. When you have a family to support you can't undertake as much personal work as you would like – without the need to make money I would take more chances as an artist.

If you hadn't become a photographer, what would you be doing right now?

I can't picture myself outside of the creative world, so if I hadn't become a photographer I would probably be a designer or something like that.

PROFILE

Artist Stephen Sheffield studied at Cornell University in New York, where he achieved a BFA in painting and photography. Despite his lack of brushwork skills, Stephen went on to obtain an MFA in photography from California College of the Arts in San Francisco, where he assisted Larry Sultan.

In addition to being a full time artist, he also runs the black & white photography programme at New England School of Photography in Boston, Massachusetts.

▶ To see more of Stephen's work visit stephensheffield.com

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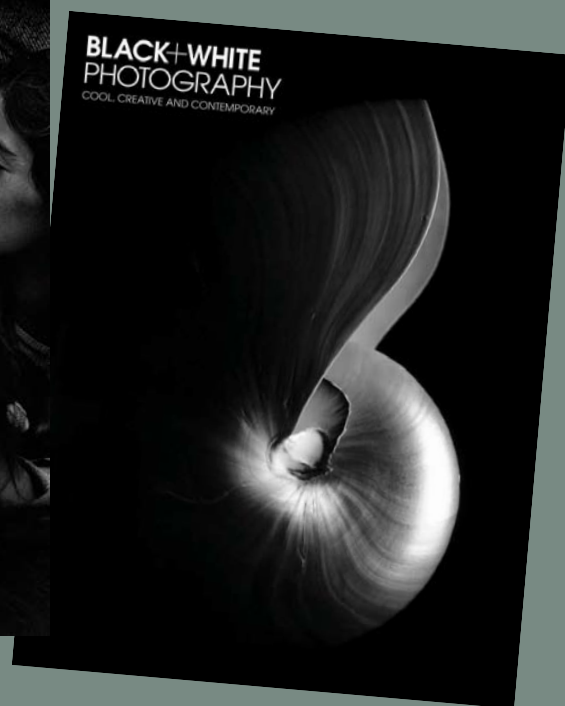
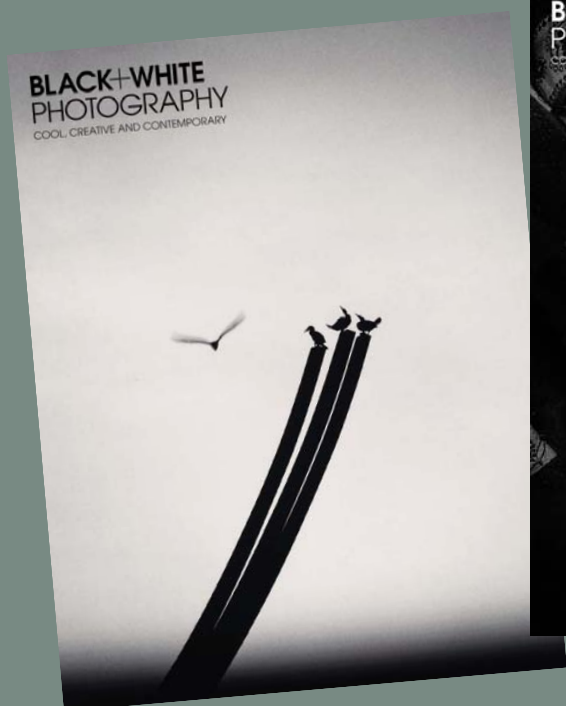
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► ricoh-imaging.co.uk



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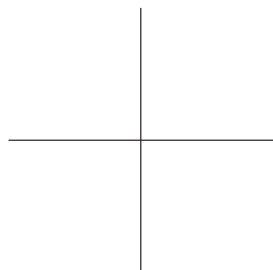
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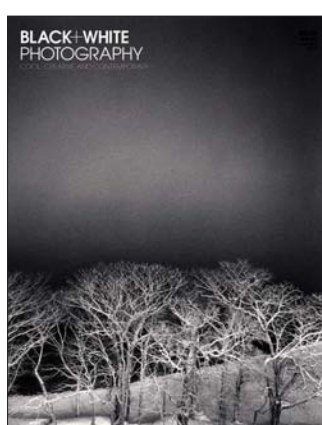
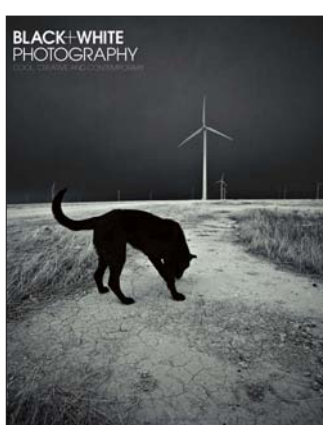
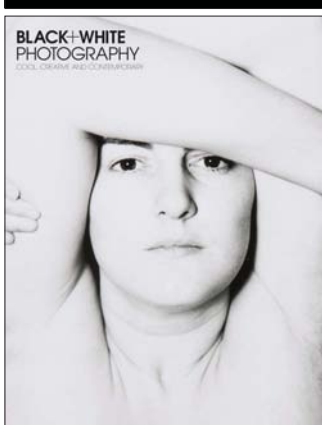
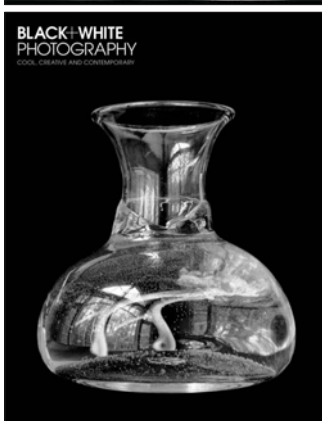
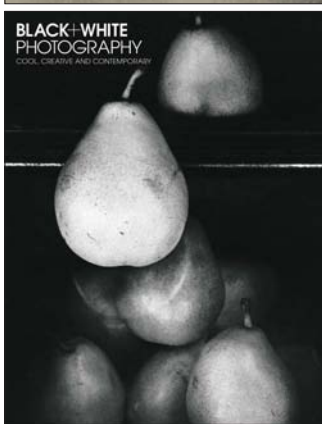
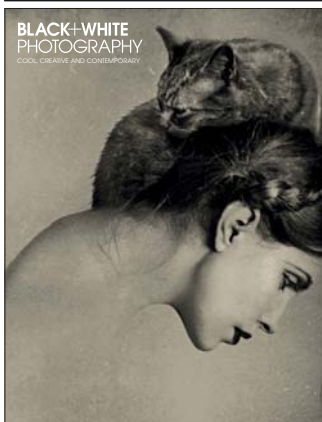
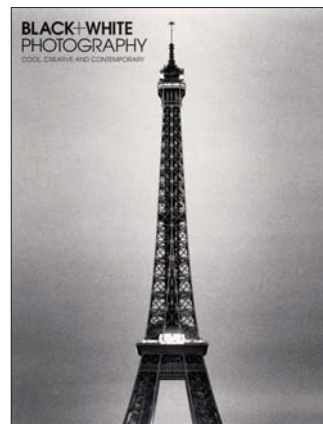
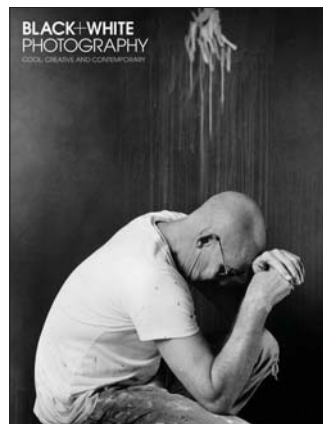
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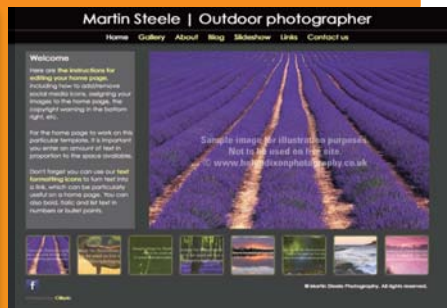
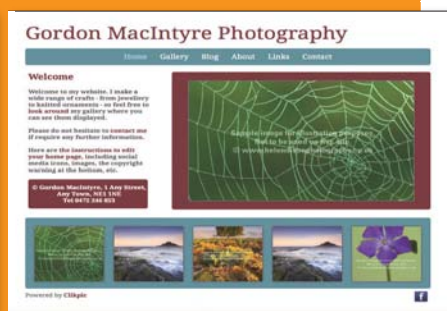





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WELCOME

There are, of course, many ways available to refine your photography skills, but few if any will provide as much pleasure and clear advancement as joining other like-minded souls on a photo holiday or workshop. No matter whether your trip takes you to Scotland, Cornwall, East Africa or Iceland, or anywhere else on this glorious planet, there are two things you are almost guaranteed to find... friendship among fellow attendees and a positive environment within which to nurture your creativity.

Although the offerings within this year's guide are irresistibly tempting, it is impossible on paper to get even close to capturing the transformational experience they offer once you arrive in your destination. Many photographers that go on one trip often find themselves booking again, partly because they enjoy continuously developing their skills but also because it is hard in day-to-day life to replicate the effects of spending a dedicated amount of time focusing solely on photography with expert advice to hand. It doesn't matter whether it's one day or one week, the benefits can last a lifetime.

Steve Watkins

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© Keith Moss



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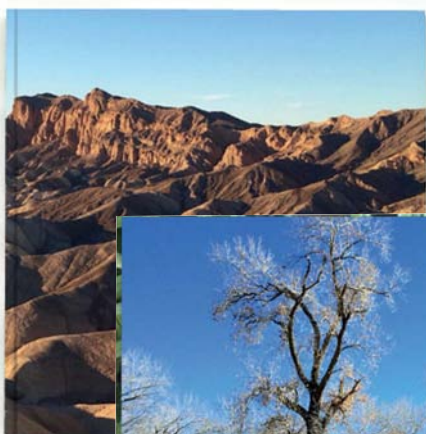
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LANDSCAPE



Wave capture

Jonathan Chritchley
braves the huge Atlantic
waves in pursuit of the
perfect shot

A deserted beach in south-west France, 9am. I reach the top of the giant sand dune and gaze out over mile upon mile of virgin sand lined by more dunes dotted with tufts of vivid green grass. In front of me the blue Atlantic shimmers and undulates, whilst lines of perfectly formed waves queue up to pound the darker sand of the shore.

I walk down to the beach, the unforgiving neoprene of my wetsuit restricting my stride and threatening to cut off my circulation. I lay my Peli case in the soft sand and begin to prepare my equipment. I place my camera, fitted with a wide-angle lens, into the fibreglass and Perspex waterproof housing, lock the clips that seal the body inside and check the controls. I put the camera rig in my lap and gaze out to the ocean in





front of me. All the while the Atlantic is dispensing an unrelenting chain of heavy, dark blue waves up onto the beach, crashing and roaring in front of me as they bow submissively to the shore before retreating back into the ocean.

I find waves utterly mesmerising and quite beautiful, especially when filled with sunlight. While I spend a great deal of time in front of the sea with a tripod working with four-minute exposures, there are times,

size of Transit vans, freezing cold water and the definite possibility that I may end up as crab food on a beach in northern Spain – why on earth am I doing this? The answer is always something to do with having to ‘suffer for your art’. I shake off the last-minute nerves and plunge into an oncoming breaker.

I surface once the wave has passed and prepare myself for the next, fighting to catch my breath in the ice-cold water. I don’t have to wait

as easily as a dog’s forgotten toy. I gather myself and my dignity as quickly as possible and head back in, diving through the next wave just as it breaks, surfacing the other side to shoot the wave close behind....

An hour and several bruises later I call it a day, gather my stuff and head back up the dune towards the car, muttering something about being ‘too old for this’. But once I’m dry and dressed and in the beach café with a steaming mug of hot coffee for company, things seem a whole lot better. On perusing the morning’s shoot in camera I discover I’ve taken nearly 300 frames and if I’m lucky there’s one good one – not a great ratio I’ll admit but then again, it only takes one, doesn’t it? ■

“I find waves utterly mesmerising and quite beautiful, especially when filled with sunlight.”

like now, when I will spend an hour or two in the water hoping to do at least one of them a tiny bit of justice.

After 20 minutes of watching, checking where the waves are breaking the best, looking for those rip currents that can drag you out to sea in seconds, I pick my spot. I put on my fins, pick up my rig, which feels heavy and cumbersome out of the water, fix the rubber strap to my wrist and start walking awkwardly down to the shore. I ask myself the same question I always ask myself at this point when confronted with waves the

long as a few seconds later I feel the sea around me start to suck back. I pull up the rig and prepare myself. The camera is set to high-shutter speed priority as I want to capture as much of the detail as I can, and as the wave looms above me I focus and manage to fire nine frames the second before the wave collapses onto me, dragging me under the water and through what surfers the world over call ‘the spin cycle’. I hug the camera rig to my body and tuck in my head as I turn over and over, then brace myself as my 6ft 2in frame is spat onto the beach

PROFILE

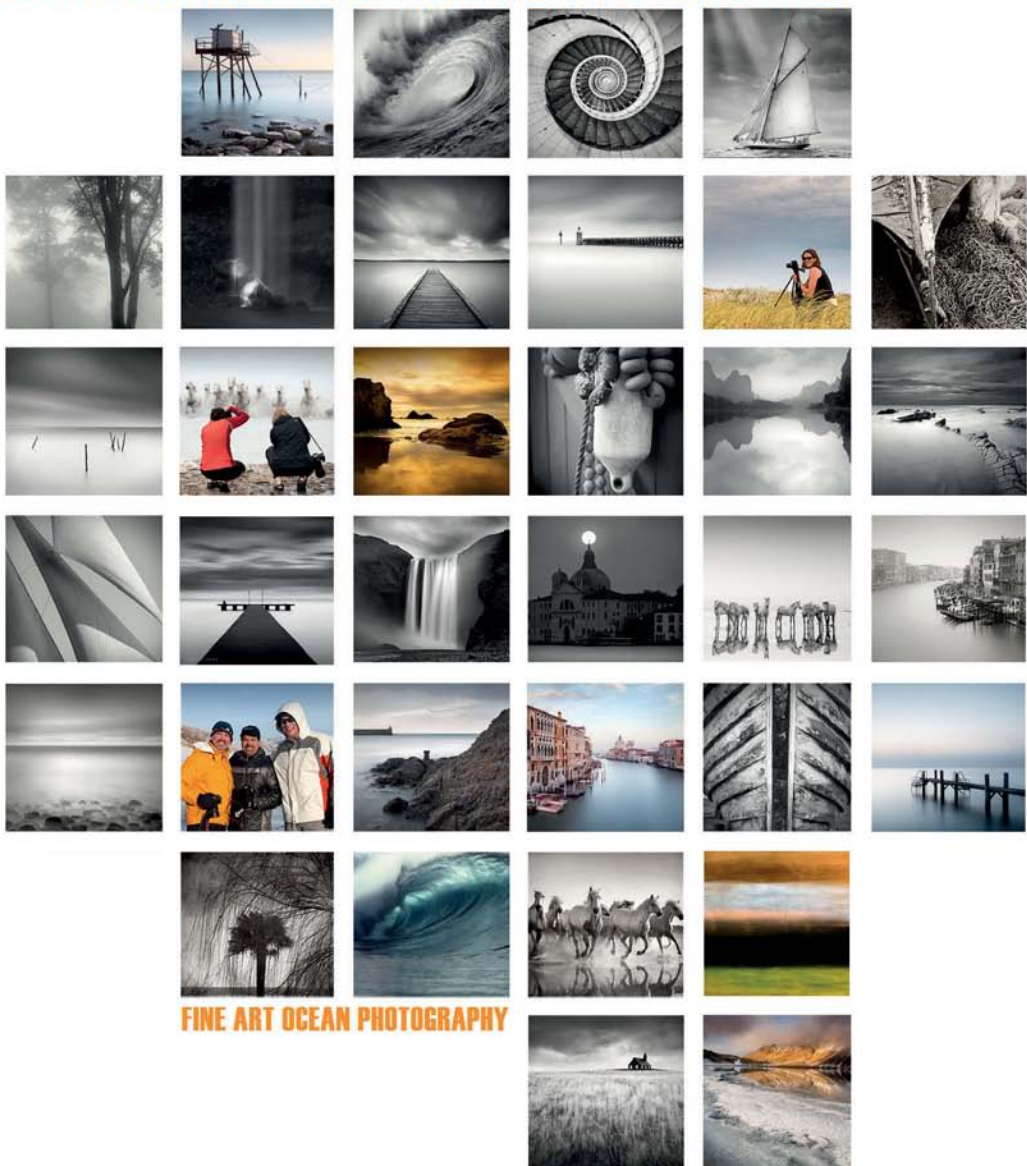
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ENGLAND



Dawn 2 Dusk Photography

Develop your landscape photography skills!

Dawn 2 Dusk Photography is run by three of the UK's leading, award winning, outdoor photographers – **Mark Bauer, Adam Burton** and **Ross Hoddinott**.

We provide a variety of residential and one-day workshops. Throughout each workshop, the tutors are on hand to offer friendly, practical and individual advice on subjects like exposure, filtration, sharpness, composition and creativity.

Beginner or enthusiast, the workshops are designed to help develop your skills as a landscape photographer, while visiting some of the most picturesque locations in the UK. With a maximum group size of 12, a high level of personal attention is guaranteed. We hope you can join us...

Web: dawn2duskphotography.co.uk

Email: ross@dawn2duskphotography.co.uk

Tel: 01288 321387



Focus on Light

Inspirational landscape photography workshops



Based in Cornwall, Focus on Light is run by John Walmsley, a widely published fine art photographer. Courses are run in Cornwall and in the Dartmoor National Park.

Master your technique in inspirational locations, with an emphasis on getting it right at the point of capture. Workshops run from one to three days and are suitable for all levels of ability. A small group size guarantees a relaxed atmosphere with plenty of individual tuition. One-to-one workshops are also available.

Web: focusonlight.co.uk

Email: mail@focusonlight.co.uk

Tel: 07954 895492



Don Bishop Photography

*Light & mood
photography workshops*



Single and multi-day workshops are held in Somerset, Dorset and Devon, including the Somerset Levels and the Jurassic coastline.

Workshops are available for beginners and more experienced DSLR users. The workshops are planned to best match your ability level, with the opportunity to follow up as your photography skills develop. Courses are held throughout the year, but we try and avoid peak holiday season.

We also offer combined field and post-production courses.

Web: donbishop.co.uk

Email: donbishop@btconnect.com

Tel: 01823 490952



The Digital Dawn

Small group landscape photography workshops

The Digital Dawn has been running high-quality landscape photography courses and workshops since 2005.

We offer tuition for all levels of ability, from beginner through to professional. Our groups are no larger than five, so you receive a high level of one-to-one tuition from a tutor who is totally committed to helping you with your photography.

Our first priority is to give you a personal service, with attention to the smallest detail: from the handwritten letter and signed print you receive when you book to the individual tuition tailored to your specific needs out on location, through to the unlimited advice and mentoring service free of charge afterwards.

We offer workshops in some of Britain's most beautiful and dramatic locations, based at hotels with a high standard of food and comfort with no shared rooms or single supplements. In 2013 and 2014, 95 percent of all our bookings were from returning photographers.

Web: thedigitaldawn.com

Email: info@thedigitaldawn.com

Tel: 01748 821041



ENGLAND



Best of Both Worlds Photography

Understanding colour and black & white landscapes

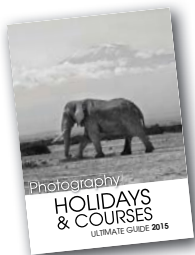
Torn between colour and black & white landscape photography? These unique courses will allow you to develop your skills in both. Eric and Colin, two renowned local landscape photographers, will guide you to better techniques in creative landscape photography.

Using quiet and scenic Lake District locations, you will acquire and practise the skills needed to take the images you want, in both genres, and will do so in a professional yet informal style.

Web: bestofbothworldsphotography.co.uk

Email: colinanderic@bestofbothworldsphotography.co.uk

Tel: Colin 07768 225099, Eric 07733 455757



Would you like to be involved in the 2016
Photography Holidays & Courses Guide?

Please contact Raphael Pottinger on
Tel: 01273 402825

Email: raphael.pottinger@thegmcgroup.com

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*Superb landscape
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At our award-winning photographic centre we provide landscape workshops all year round. Included are excursions to parts of the Lake District often overlooked by the tourist guides.

Guests are offered personalised coaching and tuition in all aspects of landscape photography. These courses are normally six nights commencing on Sunday, but a four-night option is also available.

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Ultimate photography!

Serge Krouglikoff provides some new ideas for broadening your experiences

Are you a competent photographer contemplating whether to do a course on wildlife, landscape or portraiture or maybe something completely different? If so, I may just have the solution to your dilemma.

I've been listening to our customers who want to give

new things a go, without being too far removed from their comfort zone – the result is our 'Ultimate Camargue' workshop, which we launched to huge success in 2014, where you can tackle all aspects of your photography in one go.

Based in the South of France, I constantly revisit landscape locations and pull

the best one out of the bag for our photographers, depending on the time of year and weather. I work with local specialists in every field so you are always accompanied by the best. These include a BBC wildlife photographer for *Birdlife*, who is passionate and dedicated and will inspire you to achieve enchanting results;



our festival photographer, who grew up with the folklore of the local festivals, helping you to obtain spectacular action shots; our equestrian photographer and very own Guardian (Camargue cowboy) who is so 'at one' with the horses, we renamed him the 'horse whisperer'.

Be prepared for spectacular shots of the wild white horses splashing through the lakes and surf with sea spray flying and feisty sparring stallions. Hold your breath for the black bulls as they thunder their way through the marshy shallow water, horns held high, herded by the Guardians on horseback at full gallop.

Last but not least, many people know how to achieve great landscapes and wildlife but draw a blank when it comes to people. Capitalising on my career in fashion and advertising, I will guide you through the techniques of obtaining great portraits and how to use both natural light and flash.

With years of professional experience from specialists in every field, we bring you the 'Ultimate Photography' experience in a relaxed and fun atmosphere, under Mediterranean skies, providing the perfect platform for your very own award-winning photography. ■



TOP TIPS

- 1. Keep a sense of adventure and also a slight element of risk.**
- 2. Keep an open mind with your photography;**

- there may be unexpected rewards and surprises.**
- 3. Seize every opportunity; it may not present itself again.**
- 4. Don't think too hard; if**

- you try to create or recreate something, it probably won't happen.**
- 5. Enjoy yourself and live through your passion.**



PROFILE

Serge Krouglikoff enjoyed a successful 30-year international photographic career before moving back to his family origins in the South of France to launch Create Away. He offers workshops for amateurs and pros alike in the fields of Wildlife (horses, bulls, birdlife), Landscapes, Portraiture, Provence Villages and Lavender Fields. Just launching for 2015 is Atlantic Seascapes and Classic Yachts.

Being French himself and based in France opens doors closed to others, making him a real specialist in his field.

Web: create-away.com **Email:** info@create-away.com

LANDSCAPE

ENGLAND

Image Seen

Creative landscape photography workshops



Run by leading landscape photographer, Sarah Howard, Image Seen specialises in small group workshops. Locations include the Cotswolds, the Lake District, the Peak District, Northumberland, Dorset and South Wales.

Whatever your level of ability, our workshops are designed to both challenge and inspire you. With expert guidance and tuition, you will quickly develop your understanding of your camera, improve your composition and refine your technique to make more satisfying and creative images.

Join us and take your photography to the next level.

Web: imageseen.co.uk

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WALES

Digital Photography Holidays



Explore creatively

Join us for landscape photography workshops and retreats in the Gower, Wales, with award-winning professional photographer Stephen Studd.

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These landscape workshops are designed to take your photography and creativity further. All levels of photographers are welcome.

Web: digitalphotographyholidays.com

Email: info@digitalphotographyholidays.com

Tel: 07706 119609



Digital Photography
Holidays

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Web: undercelticskies.co.uk

Email: info@khowardphotography.com

Tel: 07742 249679



SCOTLAND

The Digital Dawn

Small group landscape photography workshops

The Digital Dawn has been running high-quality landscape photography courses and workshops since 2005.

We offer tuition for all levels of ability, from beginner through to professional. Our groups are no larger than five, so you receive a high level of one-to-one tuition from a tutor who is totally committed to helping you with your photography.

Our first priority is to give you a personal service, with attention given to the smallest detail: from the hand-written letter and signed print you receive when you book to the individual tuition tailored to your specific needs out on location, through to the unlimited email, telephone advice and mentoring service free of charge afterwards.

We offer workshops in some of Britain's most beautiful and dramatic locations, based at hotels with a high standard of food and comfort with no shared rooms or single supplements. In 2013 and 2014, 95 percent of all our bookings were from returning photographers.

Web: thedigitaldawn.com

Email: info@thedigitaldawn.com

Tel: 01748 821041



Ocean Capture

The finest water locations worldwide

Ocean Capture was formed in 2006 by professional fine art ocean photographer Jonathan Chritchley with the aim of providing high-quality workshops, courses and tours for small groups to the best water locations worldwide.

Ocean Capture now runs trips to 11 countries, including China, Africa, Iceland, Greenland, Ireland, Scotland, Italy and Patagonia with world renowned fine art photographers such as Ted Leeming, Morag Paterson and Tony Stromberg.

It also runs regular year-round workshops from its base in Biarritz.

Web: oceancapture.com

Email: info@oceancapture.com

Tel: +33 (0)671 003 769



Black bulls of the Camargue

Tim Mannakee tells us about a close shave with the black bulls of the Camargue

Get down as close to the ground as possible,' I suggested. Holding the lens just above the top of the watery marshlands, the image should have the most impact and drama. Seconds later, the bulls started their charge through the water towards us.

The Guardians, who skilfully herd the black bulls and white horses of the Camargue, had assured us that their bulls don't like obstacles and would go round us. We would be perfectly safe, as long as we stayed close to the trailer. It was here we set up our cameras: I had my trusty 70-200mm 2.8 lens with a 1.4 extender attached to my iDX set for continuous shooting and was ready to go.

The funny thing about looking through a lens is that it can be difficult to gauge distances. This became apparent when I could no longer zoom out and the bulls







were still coming towards us. It felt like the bulls were about to run over us when in fact they were still about 50 metres away. The two images you see here were taken a 12th of a second apart at 98mm and the bulls are running out of the image in the last one – thankfully!

Our hearts still racing, we reviewed our images, having no idea what to expect. However, lots of cheering and ‘take a look at this’ followed. I have rarely seen a group so excited. Photographing the white horses is a tough act to

follow, as the bulls don’t quite possess the same beauty and elegance as these majestic creatures. But if you are looking for pure adrenalin-charged drama and spectacular images they are right up there with the best!

I have photographed the bull runs over fifty times now and the Guardians have always done an outstanding job in keeping us safe. My visits to the Camargue remain a major highlight of the year and the shoots with the bulls are an experience not to be missed. ■



PROFILE

Tim Mannakee is an accomplished photographer and tour leader with

over 25 years of experience in the travel business. He has lived in south-west France since 1992 and runs photo tours and workshops throughout the year in Europe, Asia and Africa. When not running tours, he supplies images for travel stock libraries and regularly accepts commissions for work principally in France.

Web: timmannakee.com

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SCOTLAND

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Scottish landscape tuition

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It was these changing moods and the unique light of Glencoe that originally inspired professional photographer Karl Griffin to pursue his passion for landscapes. His landscape images now appear in several photography magazines and he has also written tutorials. Under his friendly and encouraging direction you will experience an inspiring tour of stunning landscapes exploring the skills and techniques of digital photography.

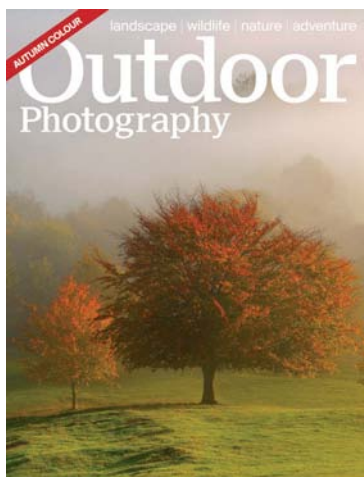
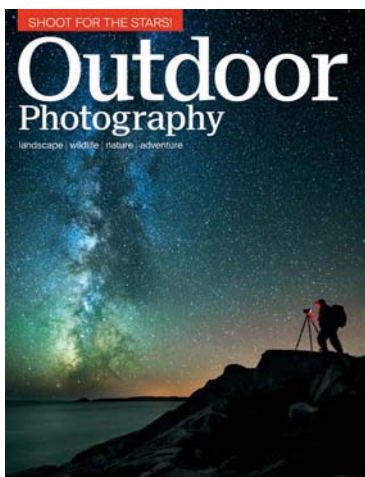
Specialising in one-to-one or two-to-one tuition that is tailored to your individual requirements, Glencoe Photography gives you the flexibility to creatively explore the landscape of the Scottish Highlands.

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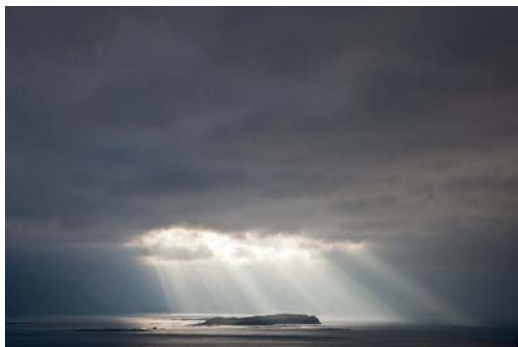
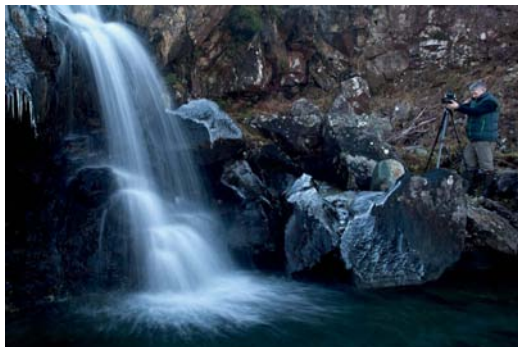
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Call: 07747601900
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SCOTLAND



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Capture Hebridean light on the Isle of Mull

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Photography courses, Isle of Arran

Based on the beautiful Isle of Arran, we offer half, full and two-day photography workshops for beginners and more advanced photography enthusiasts. Working with a maximum of four participants for each course we are able to tailor sessions to suit everyone.

Starting in our studio we soon go out on location to enjoy the wonderful landscapes and wildlife on the island, providing tuition along the way.

Everyone who takes part receives a print of their favourite photograph from the day.

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Email: info@arraninfocus.co.uk

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aspect2i

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We'll take you to handpicked locations on each island – from unspoiled countryside to swathes of stunning coastline. On Sark we'll take advantage of its international 'dark sky' status for night photography.

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We work with small groups of a maximum of seven. Individual tours are also available. This excursion caters for all levels. Included in the tour are warm clothes, tripod and a hot meal.

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Shooting after dark

Andy Habin uncovers the world of photography at night

Don't pack up your camera and leave when the sun has set – stay out longer and discover the world of night photography. You'll need the same set of photography skills as in the daytime; understanding how to set your aperture, shutter speed and ISO. You should be familiar with your camera so that you can change its settings in the dark.

Night photography also requires pre-visualisation of your final image. So, rather than struggle to compose in the dark, go to your chosen location during the day and

frame it up. We might look for potential hazards such as cliffs or marshes when we consider access to a location at night. Night photography will push your camera to its limits and you'll end up with some very unique images – but you need to be prepared.

Get familiar with a good weather service and stay in tune with it. Think about how the wind direction will affect your chosen location – and your shot. Here in the Channel Islands, we often have powerful westerly winds, but can always find tranquil areas on our eastern coasts. Think also about how much

moonlight you will have on your location, and from which direction. Shooting into a full moon is similar to shooting into the sun.

Once you have the basics covered, you'll want to start lighting objects in the foreground to balance the exposure. Getting the balance of a well-exposed sky with how much light you apply in the foreground can take many attempts. Taking this photograph of the lighthouse in Brittany, for example, we would first expose for the sky and then fill in the foreground with artificial light. 'Painting' in



the light on the scene with a torch while the shutter is open allows 'filling in' of the shadow areas of the image.

In contrast to night photography in the landscape,

these skills also work underground. Taking this photograph in a German WW2 tunnel in pitch black with our partner, David Clapp, we were lighting up the tunnel



TOP TIP

If you use iOS look for an app called PhotoPills – an amazing one-stop-shop for planning your shoot!

with various torches to achieve the image we wanted.

The Channel Islands and Northern France are our 'backyard' and we know these areas well. The combination of history, magnificent landscapes and seascapes and one of the biggest tidal ranges in the world gives a unique variety of subjects to provide maximum excitement for photographers. Why not check out the Fototonic website and try out our photography courses here for yourself? ■



PROFILE

From capturing world-class sporting events to long-exposure

night photography, Andy Habin has spent years learning and refining his craft. Andy uses the most up-to-date camera and image editing techniques that take full advantage of today's equipment. After working at the very top of the photography business in the UK, Andy has returned to his home island of Jersey to teach photography and continue with commercial photography projects. Andy's motto is 'master the technical to free the creative.'

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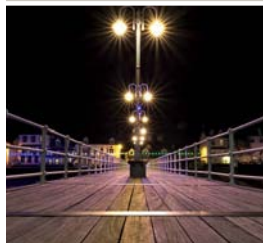
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3 ISLAND WORKSHOP

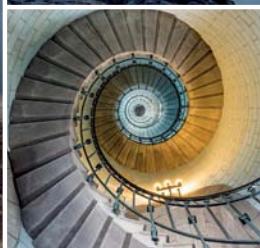
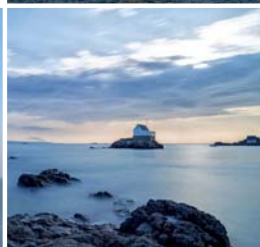
Jersey Sark
Guernsey

We have hand-picked locations in three beautiful Channel Islands. With Sark's "Dark Sky" status, we'll be out there for night photography. Guernsey and Jersey have vast amounts of stunning coastline, a huge tidal range and offshore fort & castles - ready for you to capture some winning images.



FORTRESS ISLAND WORKSHOP

Jersey was Germany's "Fortress Island" during World War Two and the German fortifications formed part of Hitler's "Atlantic Wall". We have intimate knowledge of the best places to shoot these astonishing WW2 structures in amongst beautiful landscapes. With private access to restored bunker complexes, you'll end up with some very unique images.



BRITTANY LIGHTHOUSES

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Situated in amazing landscapes, French lighthouses are famed worldwide for their beauty. We'll show you how to create spectacular images and we'll take you to hidden gems that only our local knowledge can provide.



EUROPE



Fototonic

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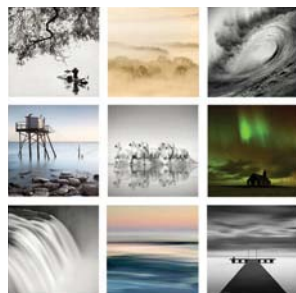
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It also runs regular year-round workshops from its base in Biarritz.

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Email: info@oceancapture.com

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The elements of composition

Marc Muench considers the three key elements of landscape images

Photography can be as simple or as complex as you wish. Technology allows us the opportunity of keeping the technical issues simple, but the most important parts of photography – subject, light and composition, still remain challenging.

If you like more interesting imagery, I would challenge you to study those particular images that have

captivated you. The images that inspired me years ago and have stood the test of time. So here I offer a few elements that I have worked on incorporating into my own landscape photography to help you. Three of these compositional elements are:

1. **Leading lines**
2. **Spatial relationships**
3. **Tonal diversity**

Leading lines can be very simple to add to your

landscape images. Often when we are in a great location, we are captivated by the distant sweeping and grand scene. This takes our attention and though it has us captivated, distracts us from what is at our feet. I recommend looking around you within a 100-metre radius for potential subjects that offer leading lines, such as fallen trees or striped and eroded rocks.

Our minds seek patterns, and therefore the distance between subjects in an image becomes very important. If you create equal distances between subjects, the viewer's attention will go immediately to the pattern. Just be careful so that this is understood and does not detract from other subjects within the scene. In this scene of the Glacier National Park (top right), it



was my intention to place the small island at an equal distance between the bottom of the mountain and the tops of the trees, thus demanding even more attention.

Tonal diversity in an image is important, if you wish certain subjects to stand out amongst the larger scene. For example, in this scene of the creek below the mountains (bottom right), the small waterfall is substantially brighter than the entire area in the creek, forcing the viewer to acknowledge it quickly.

This variation in tone or brightness can be used to help guide a viewer's eye throughout an image. Most of this tonal diversity can be done by noticing the natural light, but can also be enhanced in post-processing by utilising masking. ■



PROFILE

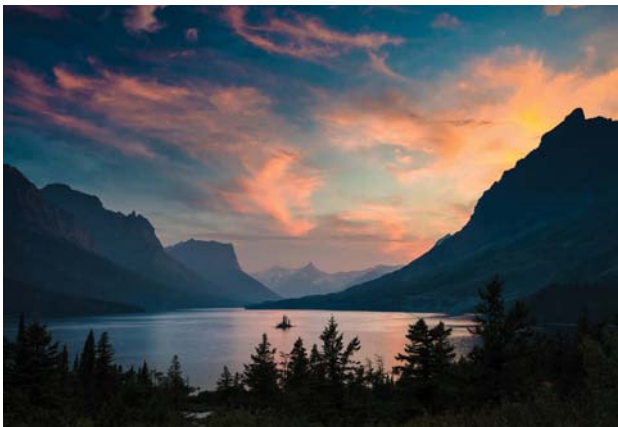
Marc Muench has been a professional landscape and

sports photographer for over 20 years. A much sought-after photographer with a high level of technical and artistic skill, Marc teaches photography workshops and has a number of landscape photography books published. His work can also be found inside and on the covers of magazines like *National Geographic*, *Skiing*, *Outside*, *Time* and *Reader's Digest*.

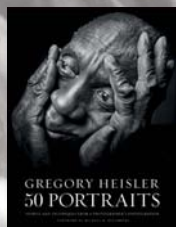
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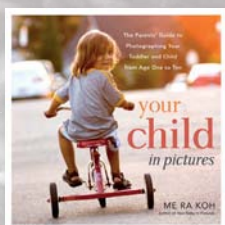
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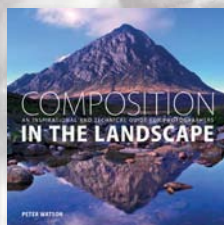
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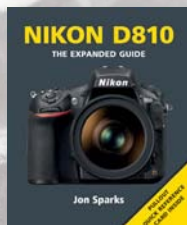
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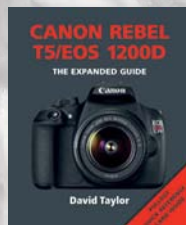
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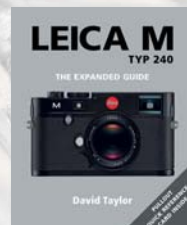
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WILD PHOTOGRAPHY HOLIDAYS

Tilt and shift lenses in the landscape

Michael Pilkington explains why he uses tilt and shift lenses in photography



As landscape photographers we all seek great depth of field. The ideal depth of field in most landscape photographs is to achieve front-to-back sharpness throughout the image. This makes for an impactful image. So what do we do to achieve this? We can stop down or focus on the hyperfocal distance.

However, such an approach has its limitations.

In practice, there is only one solution – the tilt and shift lens. Tilt and shift lenses allow us to tilt the focal plane so that it runs from the foot of the image right through to the very top. This means, for example, we can literally have the entire foreground through to the distant mountains pin sharp.

Having this ability can have a profound effect on your photography. It changes the way you pre-visualize an image, alters your composition and gives you more freedom to be creative. A significant percentage of my own images are taken with tilt and shift lenses. Once tried, you will never go back.

Tilt and shift lenses are expensive, but you will never



regret your purchase. They are produced by the major lens manufacturers as prime lenses, such as 24mm, 45mm and 85mm. I recommend you sell your other lenses and work with these – it's worth it!

We can help you explore different skills in making

landscape photographs. So why not come and enjoy a course with aspect2i? We will show you how to produce great landscape photographs on our workshops that we run in different parts of the world – including Scotland, Norway, Iceland and the USA. ■



PROFILE



Michael Pilkington has been a professional landscape photographer for the last eight years. He strives to create images that convey a visual statement of not only what he saw at the time, but also what he felt – and express it in a beautifully crafted print. Michael is a co-founder of Aspect2i and now thrives on teaching, exhibiting and sharing his extensive knowledge of photography, the excitement of exploring new locations and the relentless challenge of creating images.

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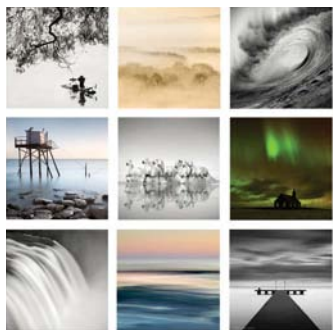
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Better ‘in camera’

John Gravett shows us how to get the best possible results ‘in camera’ without having to correct it later

It always amazes me the number of people who say, ‘Oh, I can sort it out in Photoshop’. You shouldn’t need to. There are a few simple steps anyone can take to ensure you get the best possible results using a digital camera, without having to spend a lot of time correcting it later.

But first, let’s dispel the romance of digital photography. The digital camera does not take photos; it records data, and the better the data you capture, the better quality image you will end up with. Knowing what you’re working with can help you in the field.

In terms of getting colours

right, I’m really not a fan of auto white balance (AWB). It tries to average every shot into equal proportions of red, green and blue. In a green landscape it adds blue, cooling down the image. In a sunset, it reduces the amount of red, and increases the blue and green channels, giving a more insipid feel to the colours.



I know shooting RAW these colours can all be corrected in Photoshop, but I'd far sooner spend more time in the field photographing, and less time sitting in front of the computer correcting it. Set the appropriate white balance (daylight, cloudy, etc) in camera at the time of shooting, or use a preset or custom white balance if the lighting is tricky. By doing this, you are already at, or at least close to, the correct white balance and even your thumbnails will be closer to the colours you perceived.

Don't think that you must underexpose your photos when shooting to 'intensify the colours'. Across the histogram, the further you can push your tones to the right, the more data you end up with (don't blow the highlights in doing this). Try taking two shots a stop apart. So long as your highlight detail is retained in both pictures, the lighter shot will almost always be a larger file size and so better quality.

Moreover, the lighter photo will have much better detail retained in the shadows, and whilst the picture might look pale, a slight tweak of the mid-tones in levels will bring richness back to the colours of the picture, without losing shadow tones. The less you have to lighten shadows, the better, as the dark tones contain the lowest amount of data and lightening them creates noise.

If a graduated neutral density filter can improve your picture (in terms of data), use one. Don't wait to add a grad in Photoshop or Lightroom. Without a grad, the ground is often very dark, meaning it needs severe lightening in post-processing (again causing noise). Use of the grad in the field not only prevents skies from blowing out, it can also result in the ground being recorded with much more inherent detail.

Don't rely on cloning out either – move things you don't want in the field. It means looking much harder round

the edge of the picture before firing the shutter, being more careful with the composition. When we shot film, we were careful to exclude what we didn't want from the photograph. Many photographers now end up cropping a shot, not just to change the format shape, but to recompose the picture. You need to maximise the data you have in any picture to give you the best print quality.

So, try getting it right in the camera, and see if your quality improves. If you want more help book on one of our Landscape workshops at: www.lakelandphotohols.com/workshops/uk-workshops/landscape-photography-workshops ■



PROFILE

John Gravett is a professional photographer with over 30

years' experience and one of the most respected photographic tutors in the country. Together with his wife, Gail, he has owned and operated Lakeland Photographic Holidays since 1999. Between them they have welcomed around 350 photographers annually on their workshops both in the Lake District and in overseas destinations.

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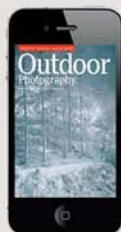
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REST OF WORLD

Lakeland Photographic Holidays

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Working with Mongolian Secret Histories, John Gravett is offering the first two-week photography workshop to Mongolia in June 2015. Starting in Ulaanbaatar, the trip will cover ancient monasteries, the Gobi Desert, Kharkhorum (the home of Genghis Khan) and fantastic volcanic landscapes.

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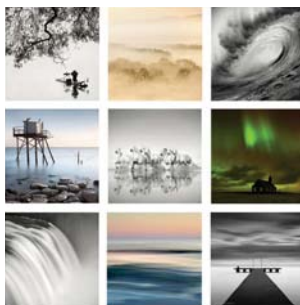
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WILDLIFE



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Wildlife's wonders

Janette Hill offers some advice on how to take better wildlife and nature images

Learn something every day!' This has been a motto of mine for as far back as I can remember. Taking wildlife and nature images is no different. We can all learn, not only from our own photography, but from other people's too. Here are a few ideas to help you on your way to capturing those stunning

shots that we all dream of. Wildlife photography is probably one of the most challenging areas in which to get the killer shot. You

will have to be in the right place at the right time, with the right light and your subject will need to do something interesting too.





You therefore need to be patient and often quiet. Perseverance is also useful.

Take time over your photography and think about the different ways in which you can take the shot, either from a different angle or using different lenses. Returning to a location at a different time may also lead to some very different images being obtained.

Consider the composition of your image. Try to ensure that your subject does not have a branch sticking out of its head or ear, for example. And try and keep things simple. The best images are often uncluttered so use a longer lens or change your depth of field to blur the background, keeping your subject sharp.

Make sure you get lots of practice and go back to your images over time to see and think about how they might be improved. Compare some of your older images with your more recent ones. Have they

changed at all? Or are you making the same mistakes? Over time you will almost certainly see an improvement in your photographs.

When photographing wildlife, focus on the eye of





the animal and try to capture the catchlight as this will bring your subject to life. Patience and perseverance will definitely help as you may need to wait until the subject's head is turned to see the light in the eye.

Finally, do not take your photography too seriously. It is important that you enjoy your photography and that it does not become a chore. If things go wrong, smile and learn from your mistakes. We all make them! ■

TOP TIPS

- 1. Think outside of the box** – do something different to make your image stand out from the rest.
- 2. Don't be afraid to shoot** from the ground or eye level of your subject. This makes your image look more natural.
- 3. Look around the frame**

before you press the shutter. You will notice unwanted objects and you may be able to move them.

- 4. Focus on the eye** and look out for the catchlight.
- 5. Keep smiling!** Enjoy your photography and do not allow it to become a chore.



PROFILE

Janette Hill is an award-winning photographer who is

passionate about wildlife and nature. She uses her DSLR and a selection of specialist lenses to capture wildlife, nature, travel and landscape images. She is the force behind Natural Wonders Photography who provide photographic tours at destinations in the UK and overseas to photographers of all abilities.

Web: [naturalwonders](http://naturalwondersphotography.co.uk)

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- PHOTOGRAPHY -



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Pål Hermansen from Norway leads our second workshop. Pål is rated as one of the world's top ten nature photographers and will be joined by Martin Sammtleben. They will be encouraging you to take your bird and landscape photography to the next level of creativity.

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We specialise in photographic tours for wildlife, nature and landscape photography, providing the opportunity for you to experience the wonders of the natural world in different locations. You will obtain great images from the best possible position and settings.



Our group sizes are small which allows our tutors to be there when you need help with your photography. You don't need to bring an expensive camera, but it helps to have a sense of humour – and you will take away memories that will last forever.

Web:

naturalwondersphotography.co.uk

Email: [hello@](mailto:hello@naturalwondersphotography.co.uk)

naturalwondersphotography.co.uk

Tel: 07913 415701

Natural Wonders
- Photography -

Create
Away*Wild white horses
of the Camargue*

So many people
across the globe
fulfil their lifelong
dream with us to

photograph the iconic wild white horses of the Camargue. You can't beat the adrenalin rush of this noble breed splashing through the shallow waters of the marsh and lakes. Action shots, sparring stallions and gorgeous portraits under Mediterranean blue skies all make for award-winning photography.

There will be expert tuition in small groups in the South of France by the number one Camargue specialist and professional photographer, Serge Krouglikoff.

Web: create-away.com

Email: info@create-away.com

Tel: 020 3642 2448



Natural Wonders

- PHOTOGRAPHY -



PHOTOGRAPHIC TOURS

TO DESTINATIONS IN THE UK AND OVERSEAS FOR WILDLIFE, NATURE AND LANDSCAPE PHOTOGRAPHY
For the absolute beginner to experienced amateurs and professionals



Take the next step up in your photography, contact us for latest tour dates:

e. hello@naturalwondersphotography.co.uk **t.** 07913 415 701 **www.** www.naturalwondersphotography.co.uk

UK, POLAND, ZAMBIA, FINLAND, INDIA, CAMARGUE...

EUROPE



Muench Workshops

White horses of the Camargue

Join us in France in July 2015 when we go to Provence to photograph the incredible white

horses of the Camargue. You'll see them running through the marshes and ocean with stallions sparring, and more. We will also photograph the beautiful pink flamingoes nearby, as well as spend two days shooting the beautiful lavender fields in all their glory. You'll be part of a small group led by Piper Mackay and Laurie Rubin, so there will be plenty of individual instruction.

Web: muenchworkshops.com

Email: info@muenchworkshops.com

Tel: (+1) 917 854 8118



Tim Mannakee Photography Holidays

Travel & wildlife photography

Join us on an action-packed photo workshop in the Camargue. Capture the beauty of the iconic white horses and be among the first to



photograph the black bulls thundering through the marshes for a truly outstanding experience you will never forget.

Professional travel photographer Tim Mannakee will lead the workshops and offer his expert guidance and tuition. We make every effort to help you get the best shots and have an unforgettable holiday.

Web: timmannakee.com

Email: mannakee@wanadoo.fr

Tel: (00) +33 633 17 64 93

R.O.W

Fun Photography Wild

Photographic safari workshops

Join experienced professional photographer Christopher Scott on a photographic safari workshop in some of southern Africa's unique wildlife destinations.

You will be taught the fundamentals of photography from basic rules and theories to practical application. People with all levels of knowledge and experience are welcome.

The locations chosen will all offer unparalleled access to a variety of wild places and animals, affording you the opportunity to get 'that stunning shot'!

Web: funphotographywild.com

Email: chris@scottyphotography.net

Tel: (+263) 772 44 00 52



REST OF WORLD

Alfreco Tours

Leopard photographic workshop, South Africa



Image © Tish Grant

While the focus is on the majestic leopards of Sabi Sands Game Reserve (which is near the Kruger National Park), you will also see other African wildlife. You will spend five days (four nights) in the company of one of the best safari guides in the area, who is also a professional photographer.

The group size is small with a maximum of six photographers and a minimum of four. The tour is suitable for beginners, high-end enthusiasts and professionals. Non-photographers are also welcome.

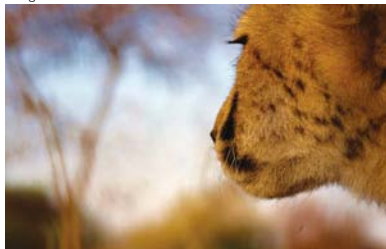
Web: afrecotours.com

Email: info@afrecotours.com

Tel: 01280 442240



Image © O. Cutter



African Conservation Experience

Wildlife viewing behind the scenes

Get behind the scenes of wildlife

reserves! As a conservation volunteer you'll be working alongside game rangers and wildlife researchers, gaining first hand experience in tracking and monitoring some of Africa's most iconic species.

You'll have unforgettable up-close encounters with wildlife while making a real contribution to conservation. Keep your camera at the ready! Placements are suitable for all wildlife enthusiasts and are available year round, for durations of 2-12 weeks.

Web: conservationafrica.net

Email: info@conservationafrica.net

Tel: 01454 269182



Natural Wonders Photography

Photographic tours

We specialise in photographic tours for wildlife, nature

and landscape photography, providing the opportunity for you to experience the wonders of the natural world in many different locations. With our guidance you will obtain great images from the best possible position and settings.

Our group sizes are small which allows our experienced tutors to be there when you need help with your photography. You don't need to bring an expensive camera, but it helps to have a sense of humour – and you will take away memories that will last forever.

Web: naturalwondersphotography.co.uk

Email: hello@naturalwondersphotography.co.uk

Tel: 07913 415701



Natural Wonders
- Photography -

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Natural Wonders

- PHOTOGRAPHY -



PHOTOGRAPHIC TOURS

TO DESTINATIONS IN THE UK AND OVERSEAS FOR WILDLIFE, NATURE AND LANDSCAPE PHOTOGRAPHY
For the absolute beginner to experienced amateurs and professionals



Take the next step up in your photography, contact us for latest tour dates:

e. hello@naturalwondersphotography.co.uk **t.** 07913 415 701 **www.** [naturalwondersphotography.co.uk](http://www.naturalwondersphotography.co.uk)

UK, POLAND, ZAMBIA, FINLAND, INDIA, CAMARGUE...

REST OF WORLD



Muench Workshops

Unique wildlife photo safaris

We've been doing workshops out in Africa for years. Many of our clients return to us, showing how amazing our safaris are. Join us in 2015 and 2016 in Botswana, Namibia, Kenya or Tanzania for the very best photographic safari experience. You will find small groups, individual instruction and top safari camps.

Botswana: October 2015

Namibia: October 2015

Kenya: February 2016

Tanzania: February 2016

Web: muenchworkshops.com

Email: info@muenchworkshops.com

Tel: (+1) 917 854 8118



Images in Nature

Nature adventures worldwide

Now in our 14th season, we have a reputation for professionally run small group nature photography workshops and tours.

We believe our photography adventures are second to none, offering you the very best experiences and opportunities out there. Your award-winning guide, Lee Mott, has over 20 years' experience in the business. Our workshops offer equal opportunities for both the beginner and the seasoned photographer. Small group tours since 1999 – view our customer testimonials at www.imagesinnature.co.uk

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Email: lee@imagesinnature.co.uk

Tel: 07815 147526



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PORTRAITURE





Picture perfect

With portrait photography appearing to be a dying art, Keith Moss is reigniting the flame

Taking his willing pupils all over Europe, Keith Moss's courses offer his pupils the chance to emulate his passion and skills in taking the perfect portraits with his amazingly tailored portraiture courses.

'In essence, taking a portrait is recording a moment in time,' says Keith, 55, who has dedicated his life to the pursuit of perfect portraiture. 'A portrait needs to capture the true personality of the sitter,

which isn't easy to do. I teach not only the art of using a camera, but also how to build an effective rapport with the subject in order to get the best out of them.' In fact, Keith says that to capture a great portrait is '80 percent personality and 20 percent photography skill.'

Where Keith stands alone is that he refuses to use Photoshop to improve his work, preferring instead to take the perfect image on its own merit. He believes that

Photoshop has dehumanised photography, which by its very nature is one of the most human of arts. His photographs emulate the very soul of the sitter. They tell a story. They embrace everything that is human about a person. His courses teach far more than how to use filters and computers.

Keith gets to know his sitter. He wants his images to represent who this person is, and he can only do that



through forming a rapport and chatting to them. The sitter has to feel comfortable with the photographer as much as vice-versa in order to get the best result. Once

Keith has been given an insight into a personality, only then can he photograph it. He does this by creating the right environment in which to let his subject shine.



Keith teaches his pupils how best to use their time wisely. He believes their time should not be spent sitting at a computer tweaking an image into perfection; it should be invested in getting to know the subject and creating a comfortable experience for them. This in turn will shine through in the images and ensure that they are perfect without tweaking. Bringing back the artistry and techniques of portrait photography leaves the sitter free to go away and be an enthusiastic ambassador for the photographer.

For more information on Keith Moss's courses visit www.foto-courses.co.uk or contact info@keithmoss.co.uk. ■

PROFILE



Keith Moss has been a respected professional photographer for over 25 years. He is one out of only ten Official Ilford Artisan Partners in the world, crediting him as one of the world's top photographers to teach the artisan process of black & white photography. Keith's passion is passing on his skill to others. He has recently launched his street photography courses to personally inspire and empower budding amateur photographers to embrace the art of travel and street photography.

Web: foto-courses.co.uk

Tel: 01287 679655

ENGLAND

Paul's Events

Glamour and nude location workshops

Join Paul's Studio on a glamour and nude shoot in an exclusive UK location. The events are perfect for beginners and experienced photographers alike. If you have no experience, help and assistance is on hand to make sure you get most from the locations and the models while shooting glamour and nude images.

We offer various shooting options, working in small groups, including opportunities for one-to-one tuition. All the models on location are experienced with a creative background and are fun and professional to work with.

Web: pauls-studio.co.uk

Email: paul@pauls-studio.co.uk

Tel: 07930462906



REST OF WORLD



Tim Mannakee Photography Holidays

Travel & portraiture

From the exquisite costumes of the Venice Carnival to the smiling faces of Burma, we offer tours and workshops that give you the opportunity to capture some outstanding images to add to your portfolio.

Learn new skills under the expert guidance of professional travel photographer, Tim Mannakee. With years of experience photographing different parts of the globe, Tim will help you take the best possible photographs and have an unforgettable holiday.

Web: timmannakee.com

Email: mannakee@wanadoo.fr

Tel: (00) +33 633 17 64 93

COURSES WITH A DIFFERENCE



A photographic feast

Tim Clinch shows us how to combine learning new skills in photography with good food and company



Many people go on photography courses to learn new stuff. That's all well and good; everyone wants to do that. But before we start learning maybe we need to spend some time 'unlearning'?

Join me as I take you on a journey that starts with a blank sheet of paper. We'll work on casting off photographic preconceptions and getting out of our comfort zones. My belief is that, whatever your chosen field,

you will never get better at it by continuing to take the same picture again and again. You will, for example, never be a better *food photographer* until you're a better *photographer*.

Based in Spain and Bulgaria, I bill my courses 'Food & Travel Photography'. So, what exactly are these disciplines and how do they come together?

Food photography is essentially still life. It's about using daylight to your advantage and putting some basic rules of composition into

play. And travel photography?

Well, travel photography is basically all about telling a story. Who? What? When? Where? Why? In the articles I am commissioned to shoot for travel magazines, I have photographed pretty much everything in every photographic discipline imaginable, from cars to carrots, portraits to pot plants and sunsets to sausages.

So, for 'Food & Travel Photography', I make sure that the locations are 'food-orientated' and that we



have wonderful food cooked for us at every meal. This means we travel to local markets, meet some local producers and, perhaps most importantly, sample the wonderful local produce and wines. Come on, who doesn't enjoy a nice lunch at a local restaurant eating delicious food surrounded by like-



minded people discussing our mutual love of photography?

I make sure that excursions to interesting and photogenic locations are arranged, and that enough time is set aside for post-production and the crucial, so often overlooked discipline of editing. You'll grasp the trick of being able to tell your story in eight strong, punchy pictures instead of your usual forty.

I have long said that the most important piece of new equipment to buy if you want to improve your photography is not the new body with all those tantalising megapixels they've just released – nor that shiny new lens you've been lusting after for a while. It's an airline ticket. So, couple your airline ticket with some like-minded souls, some expert, no-nonsense

tuition, some great locations and delicious food and drink – and I think you'll be amazed at what you can achieve.

For more information please go to the '*Workshops*' page on my website. ■



PROFILE

In addition to being a regular contributor to *B+W Photography*

magazine, Tim Clinch is an award-winning travel, food and interiors photographer. His work regularly appears in such prestigious publications as *Condé Nast Traveller*, *House & Garden* and *The Wall Street Journal*. Tim has also published many books.

Web:

timclinchphotography.com

Email: clinchpics@aol.com

ENGLAND



PermaJet Print Academy

Create excellence; learn from the best

We run special photographic training sessions to help you accomplish that truly professional quality in your images.

Courses include: Digital Printing (turning digital files into physical work), Photoshop Skills (from core skills to advanced), Location Photography (around Shakespeare's birthplace), Colour Management (camera to printer), Photography (nature and wildlife), Digital Black and White Printing (all levels) and Adobe Lightroom (developing your industry skills).

Based in Stratford-upon-Avon, Warwickshire and now hosting courses in Hitchin, Hertfordshire.

Web: permajet.com/academy
Email: louiseh@permajet.com
Tel: 01789 739207



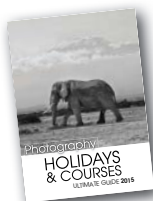
Line+Light

How to photograph architecture & gardens

Join renowned, internationally published architectural photographer Martine Hamilton Knight and her team for a day. Choose from itineraries across the Midlands shooting cutting edge, award-winning modern architecture or photographing stunning historic buildings, including Lord Byron's ancestral home and English Heritage castles and gardens. Discover how to get the best with your camera whether you're on a city break or just on days out this year.

Each course includes class-based tuition packed with top tips for dealing with mixed lighting, long exposures, and the best viewpoints, followed by unrivalled access to listed buildings and scenic locations with your tripod. Aimed at camera users on all levels, we give you all you need to create pictures with maximum impact.

Web: www.lineandlight.co.uk
Email: info@lineandlight.co.uk
Tel: 0115 9606934



Would you like to be involved in the 2016 Photography Holidays & Courses Guide?

Please contact Raphael Pottinger on
Tel: 01273 402825
Email: raphael.pottinger@thegmcgroup.com

ENGLAND

Lux Darkroom

*Workshops in analogue
& alternative photography*



Lux Darkroom is a darkroom in central London offering workshops in a wide range of analogue and alternative photographic processes.

Our workshops include B&W Darkroom Printing, Lith Printing, Photogravure, Cyanotype, Salt printing, Van Dyck Brown, Kallitype and Inkjet Negatives for Alternative Processes.

We can also arrange private tuition in these and many other processes. Most of our workshops are suitable for beginners. Students on our alternative processes workshops can work from digital image files.

Web: luxdarkroom.co.uk

Email: luxdarkroom@gmail.com

Tel: 07749 116186



Keith Moss Photography



*Street
photography
courses*

Keith Moss has been a respected professional photographer for over 25

years. He is one out of only ten Official Ilford Artisan Partners in the world, crediting him as one of the world's top photographers to teach the artisan process of black & white photography.

Keith's passion is passing on his skill to others. He has recently launched his street photography courses to personally inspire and empower budding amateur photographers to embrace the art of travel and street photography.

Web: foto-courses.co.uk

Email: info@keithmoss.co.uk

Tel: 01287 679655



Malcolm Snelgrove Photography

Adventure Sports Photography Workshop

Join us on intensive three-day Active on Dartmoor Adventure Sports Photography courses. Expect to develop skills above and beyond standard techniques as you learn how to take breathtaking images



of up-and-coming stars of adventure sports as they rock climb, kayak, mountain bike, trail run and wild camp on Dartmoor.

For experienced climbers, there is a chance to photograph from ropes, but equally stunning shots can be obtained from those who'd rather keep their feet firmly on the ground.

Web: malcolmsnelgrove.com

Email: workshops@malcolmsnelgrove.com

Tel: 07973 118237





© 2013



ADRIATIC
IMAGES

Dubrovnik in the frame

Craig Derrick describes the appeal of
the Croatian city of Dubrovnik

Imagine a fine, bright sunset every evening. Imagine natural stunning shades of blue and green and vistas that go on for miles. Imagine Dubrovnik, where all the photographic elements are in your favour.

The first time I visited Dubrovnik I knew this was a special place. Previously living and working as a professional

photographer in my Cheltenham studio, I have been here 'on location' now for a few years. Based on customer feedback and reviews my studio in the UK was rated as number one for photography courses and training and I have continued with these high values and professional approach in Dubrovnik. The perfect light, long silhouettes

and gifts from nature in Dubrovnik completely changed my life path. The elegant five-star resort at the Dubrovnik Sun Gardens is now my home and base of another successful photography business, Adriatic Images.

Tailor-made photographic holidays, luxury places to stay and an 'at your service' style has proved a winner in Croatia. This country, and particularly the city of Dubrovnik, is currently riding the wave of tourism, with increasing numbers of people arriving every year.

But far from being just a sun, sand and sleep destination, Dubrovnik offers an Aladdin's Cave of opportunities for camera shutter addicts.

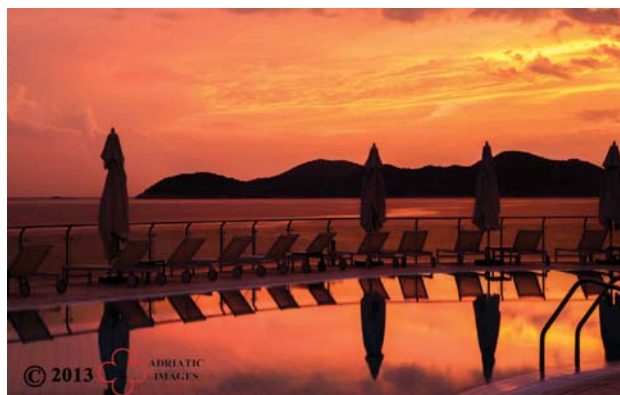


The Dubrovnik Sun Gardens is located only 15 minutes from the historic and world famous Old City of Dubrovnik. But the ancient walls and breathtaking architecture aren't the only reason to be trigger-happy. Adriatic Images will open a whole new window on the region. You can explore and

discover all the hidden secrets and tucked-away gems in an adventure around the Dubrovnik region.

Some countries have been so well trod that every angle has been in the frame. Croatia offers something new. It is still flying under the radar. Discover it this year with Adriatic Images. ■

Adriatic Images offers packages with prices starting from £1,000 for a week in the Croatian sun.



PROFILE

Craig Derrick's passion for photography stems from

photographing wildlife. Having more than 20 years' experience he is now teaching others so that they can also get the enjoyment that he has had for so many years from their own cameras. Now based in the stunning country of Croatia, Craig hosts photography holidays in and around the beauty of the Adriatic coastline.

Web: adriaticimages.com

Email: info@adriaticimages.com

com

COURSES WITH A DIFFERENCE

ENGLAND

Malcolm Snelgrove Photography

Discover Dartmoor: Equine Photography Workshop



Come and explore the equestrian world of Dartmoor's breathtaking landscape during spring and autumn, when the foliage and scenery is at its most stunning.

You'll visit the home of trail riding, Adventure Clydesdale, and photograph these majestic animals at liberty and riding across the open landscape. You'll also be close enough to Dartmoor ponies in their native environment to capture their characters.

Count on a wonderful weekend in all season with new photography friendships made with the distinct Dartmoor landscape as the backdrop.

Web: malcolmsnelgrove.com

Email: workshops@malcolmsnelgrove.com

Tel: 07973 118237

SCOTLAND



Dave Hunt Photography

Small group & one-to-one creative photography

Spend some quality time with a qualified fine art photographer who has a passion for creating individual and personal images.

Whether you are a relative beginner, a keen amateur or someone who wants to take their photography more seriously, we offer a range of personalised workshops tailored to individual needs where the emphasis is on being creative with your camera. The choice is yours – subjects can include landscapes, portrait and fine art. We can also look at post-production and printing with Adobe CC and iPad applications.

You may be a DSLR user or have a compact or mobile phone. Either way we can explore how to capture and produce your own style of image from concept to print.

Being based in the Scottish Highlands means we are a close to some of the UK's most stunning scenery, and our remote rural location makes for an ideal holiday retreat in an inspiring location.

Web: davehunt.eu/workshops

Email: dave@davehunt.eu

Tel: 01567 820990

Wildgrass Studio
Fine Art Photography



EUROPE



Tim Clinch Photography Workshops

Food & travel photography workshops

In addition to being a regular contributor to *B+W Photography magazine*, Tim Clinch is an award winning travel, food and interiors photographer – as well as working for other prestigious magazine publications and writing books.

Alongside this work, Tim runs 'Food & Travel Photography' workshops in Andalucia in southern Spain, and from his home in the foothills of the Balkans in central Bulgaria.

Concentrating on improving basic skills, learning how to use natural light and changing the way we look at things, these courses also focus on post-production and the all-important, but often overlooked skill of editing.

So, hone your skills and fire up your enthusiasm while photographing the produce and producers of food and wine when you join us in two of Europe's most beautiful regions.

Web: timclinchphotography.com

Email: clinchpics@aol.com

Tel: 07966 578261

ONLINE

The Photography Institute

Professional photography diploma course



The diploma course in professional photography is what we specialise in. It is the most in-depth online diploma course that you will find anywhere on the internet, covering all aspects of photography. The Professional Photography Course is delivered online and consists of 12 modules and 12 interactive assignments. The normal time required to complete the course is 24 weeks.

Web: thephotographyinstitute.co.uk

Email: support@thephotographyinstitute.co.uk

thephotographyinstitute.co.uk



Adventures on Dartmoor

Malcolm Snelgrove gives us a taste of his outdoor photography workshops on Dartmoor



Malcolm's two photography workshops: Active on Dartmoor Adventure Sports and Discover Dartmoor Equine Photography workshops cater for budding photographers with a taste for the great outdoors. Participants will be empowered by these unique one-to-three day courses that are set against the backdrop of Dartmoor's wild and dramatic landscape.

There are few superlatives that can really do Dartmoor's spine-tingling scenery justice, in an area that offers

everything from precipitous outcrops of granite to extensive tracts of mires, criss-crossed by rivers and punctuated with forests. It is against this background that lighting, composition, capturing fast-moving subjects and how to work in challenging environments will be mastered. Your inner creativeness is sure to be unleashed by Dartmoor's expansive views, which will take your breath away.

Those who embark on Malcolm's three-day-long Active on Dartmoor Adventure Sports Photography courses

can expect to develop skills above and beyond standard techniques, as they learn how to take breathtaking images of up-and-coming stars of adventure sports as they rock climb, kayak, mountain bike, trail run and wild camp on Dartmoor.

For experienced climbers, there will be a chance to photograph from ropes, while equally stunning shots will be obtained from those who'd rather keep their feet firmly on the ground.

The end of each day you will return to Brimpts Farm in the heart of Dartmoor for a



friendly group chalet-style cook-up and presentations by the instructors and guests sharing their skills and experiences. You will have the opportunity to discuss life out on expedition, photography skills, image processing and equipment and what commissioning editors look for in images.

Malcolm's Discover Dartmoor Equine workshops will give you the chance to explore the equestrian world of this outstanding landscape during the spring and

autumn, when the foliage and scenery is at its most stunning. You will visit the home of Adventure Clydesdale, a unique company which offers memorable riding experiences across Dartmoor. You will see these majestic animals at liberty, and riding across the open landscape with Dartmoor as the backdrop.

You will also spend time out on Dartmoor taking photographs of Dartmoor ponies in their native moorland environment.

You'll get close to the herds, capturing the characters of the ponies. The schedule will be flexible to accommodate the light and weather and the unique photo opportunities Dartmoor brings.

You can count on a wonderful weekend with new photography friendships made and diverse photo opportunities explored in any of the wonderful seasons on Dartmoor. ■



PROFILE

Malcolm Snelgrove is a professional photographer who specialises in equestrianism and outdoor adventure sports photography, running several workshops. He uses a contemporary documentary style to capture the action and his non-invasive approach means the very best moments are recorded.



Web: malcolmsnelgrove.com

Tel: 07973 118237

COURSES WITH A DIFFERENCE

EUROPE

Adriatic Images

Croatia photography holidays



Croatia, and particularly Dubrovnik, is currently riding on a wave of tourism. Dubrovnik itself offers an Aladdin's Cave of opportunities for photographers.

Adriatic Images will open a whole new window on the region. Explore and discover the area with your camera. There are hidden secrets and tucked-away gems, creating a photographic adventure around the Dubrovnik region.

From the total novice to the professional photographer, we offer 'at your service' style tailor-made photographic holidays with luxury accommodation.

Web: adriaticimages.com

Email: info@adriaticimages.com

Tel: (00)+385 (0)91 254 4673



ADRIATIC IMAGES

Create Away

Classic yachts

Come and join the excitement of the exhilarating Voiles d'Antibes and Voiles de Saint Tropez classic yacht regattas.



With sea spray flying and brass and varnished wood in abundance you will experience first hand the legendary yachts from the 1930s America's Cup. Accompanied by experienced photographers and a sailing expert you will have exclusive close-up access from a chase boat.

You will also capture the breathtaking scenery and local culture, while leaving the leading role to the elegant 'ladies of the sea'.

Web: www.create-away.com

Email: info@create-away.com

Tel: 020 3642 2448



CREATE AWAY
Photography workshops



Ventura Holidays

Tutored photography breaks for solo travellers

Ventura small group photography breaks

are the perfect friendly way to learn and improve your photography skills. Practical workshops include weekend breaks in the UK and European destinations such as, Venice, Rome, Cinque Terre, Florence, Lake Garda, Verona, Bruges, Marrakech and Abruzzo.

For beginner or enthusiast, tuition throughout is fun and informative with a high level of personal attention, helping you to develop your skills as a photographer, while visiting some great locations.

Web: venturaholidays.co.uk

Email: ventura@mangoholidays.co.uk

Tel: 07779 008990



ventura
Holidays

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UNDERSTANDING YOUR CAMERA



Tripod techniques

Gary Groucutt gives us some tips on setting up a tripod in the field

© Gary Groucutt



I spend a lot of time in the field with photographers, setting up images, using all the facets, techniques and ideas that we have at our mercy. We might consider how we look at the sky, how we position ourselves in relation to the sun, how we take our time to see where the framing works best. It is therefore, surprising that once that particular spot has

been found and cherished, we don't seem to take as much care over setting up our equipment.

When giving consideration to the basics, the tripod is a fundamental tool in taking sharp images. Without that solid footing on the ground, you may as well just shoot handheld. Here are some top tips for getting that next image as sharp as a tack.

TOP TIPS

1. Set up correctly

Lots of people don't extend the lower section of their tripod but leave it pushed down into the mud, along with the first release clip. Here it will just get gunged up with grit and may stop working. Set the tripod on a solid base, watching out for



© Gary Groucutt

rocks, pebbles and uneven ground and extend the legs out each time before you start.

2. Height adjustments

Extending the legs before you begin means you can just adjust the height of your tripod more easily by loosening the top clips on the last section, which are now at hand height. This is much easier than bending down or struggling with the wobbly centre column.

3. Centre column

Where possible, don't use the centre column, especially when it is windy. This will produce shaky shots as effectively as standing on a trampoline.

4. Extra weight

Attach the heavy bag around

your neck to your tripod! Hook it on using the handle or a bungee strap; most tripods have a hook underneath just for this purpose. The extra weight works perfectly in windy conditions to keep the tripod stable.

5. Always check the tripod is level by using the green spirit bubble on top, especially if you want to shoot wide panoramics. There's no need to invest a fortune on a specialist rotating head. With the clips slackened off, using the top sections of the tripod you can easily move it up or down, setting the bubble level. It takes a bit of wiggling and practice but once you have it, the camera will rotate from left to right, ready for

you to take your shots and be perfectly level. **Then** set the camera level either with another hot-shoe bubble on top of the camera or the internal level. **It won't work to level the camera first.** ■

PROFILE

Gary Groucutt leads workshops in the UK and Europe and his photographs and paintings are held in collections all over the world. All his workshops include an additional free post-production day at his studio in Shropshire. Please see his website for details and more examples of his work.



Web: garygroucutt.com

Email: info@garygroucutt.com



27 Rathbone Place London W1T 1JE
Tel: 020 7436 1015
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We offer an on-site processing & printing service at Aperture Rathbone Place (Just off Oxford Street; Nearest Tube: Tottenham Court Road). Our C41 colour film processing service for 135 and 120 film usually has a 24 hour turnaround time. We also process black and white film, please refer to our website for details and prices.

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Print size for 120 roll film will be in proportion to the format

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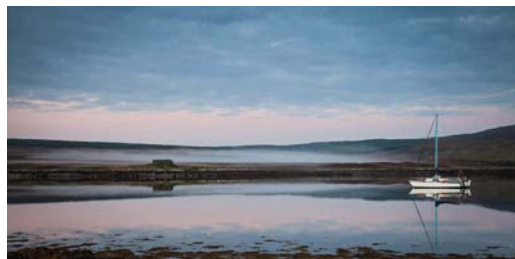
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Long exposures

James Kelly provides some useful tips for creating long-exposure images

Long-exposure photography involves a long duration of shutter speed, most useful for low-light photography or at night. It can also be used to blur movement for effect, such as moving water. Exposures can last from a few seconds to a number of minutes.

Set-up for your camera

1. Shoot at the lowest ISO possible. This allows the clearest image with the least grain.
2. Use manual rather than autofocus (or your camera will try to find a focus point) and set the focus to infinity.
3. Set the camera to a high aperture. This will bring the maximum amount of area into focus.

4. Eliminate all movement/camera shake by using a tripod and/or beanbag.
5. Turn off the image stabiliser. It may try to autocorrect and so create small movements.
6. Use a remote shutter release to eliminate any movement when pressing the shutter button or use the self-timer on your camera. A two-second timer is perfect. Press the shutter and wait.
7. Shoot your images in RAW format. This will help in post processing.

Practice, learn, adapt

Photography takes time and practice. The best way to learn anything is by trial and error, learning from your mistakes. Make a note of the exposure and shutter speed.

If the image is too dark, adjust the exposure and set to a slower shutter. Do this gradually and observe the changes as you take images. If a shot is too light, do the opposite. Adapt until the shot is right. ■

PROFILE

James Kelly is a professional photographer from north-east Scotland, running courses and teaching photography with 30 Second Exposure. He is passionate about landscape, slow exposure and equine. James spends his time exploring the wilderness of Scotland and the Faroe Islands.
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POST-PRODUCTION



Creating a digital workflow

Colin Reynolds shows you how to organise your photography from import to print

Many people are daunted by the software and perceived complexities of creating a digital workflow, especially if they are making the transition from film. However, with most modern software such as Lightroom and Aperture it is relatively easy to create a simple digital workflow from import, cataloguing and development through to export and printing.

So why create a digital workflow? With the advent of large memory cards, we are all taking more and more photographs. After shooting, it is relatively simple to keep track of your images in a straightforward and logical manner using processing

software that can be tailored to your preferences and workflow. A catalogue/library plus keywords, ratings and collections are all available in current picture processing software.

With digital images, tablets and smartphones, few images today are actually printed. But to realise the full potential of a photograph, printing is the only way you can be sure that the colour rendition of the image is to your specification and not left to the vagaries of the viewer's screen.

At its simplest, a digital workflow will take you from import, through to cataloguing and indexing. Then you can move into development via the same software or additional



software or plugins, before moving to the export and printing stage. With a few simple rules and a little knowledge of ICC profiles and the print dialog box, you can soon have prints you can be proud of.

I see this as little different from an analogue workflow – the import/initial global processing is the same as the development of the film and indexing/filing of the negatives, then the software development and output is the same as the creation of the final print in the darkroom.

While there are a myriad of functions and options in the software it is not necessary to





use them all. You need to create a library that you can navigate and find your images, then a selection tool and the curves adjustment tool will mimic dodging and burning in the darkroom. Finally, with fine art papers, a calibrated screen and a

decent printer, you make your high-quality print.

As with most things in life, the aim is to keep it as simple as possible. By mimicking the analogue flow, it really is possible to create a simple, effective and easy-to-use digital workflow. ■

PROFILE

Colin Reynolds has been taking photographs for most of his life. His passion is for black & white or subdued minimal colour photography. In the last three years he has setup Colin Reynolds Photography and has a studio/gallery in Kendal, Cumbria. He runs a selection of residential, one-day courses and bespoke, tailored one-to-one courses, including digital workflow.

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ENGLAND

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